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VOL. XLVII—NO. 18.

NEW YORK, WEDNESDAY, OCTOBER 28, 1903.

WHOLE NO. 1231.



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HE concert season has now set in earnest. Both the Royal and the Philharmonic orchestras gave concerts during the past week. Felix Weingartner (as customary with him at the opening of the season) had selected a classical program, which consisted of three works performed in unchronological order. Bach holding the middle between Haydn and Beethoven, and Mozart for once being left out. Haydn's "Oxford" Symphony was read with most minute care as to details of shading and with a refined gracefulness which brought out in most delightful manner the

charming, naive humor which pervades this rarely heard symphony by the father of the modern orchestra. The strings of the Royal Orchestra were suave and euphonious. The two concertmasters of the Royal Orchestra, Professors Halir and Dessau, next gave a most musical, technically flawless, unaffected, dignified and ripe performance of Bach's D minor Concerto for two violins, a work which, after nearly two centuries of existence, seemed like a novelty, for it is seldom if ever performed. Its largo movement especially is one of the gems of Bach's art.

The climax of the concert was reached with Beethoven's "Eroica" Symphony, which Weingartner conducted from memory, and which he read with an energy and verve as fiery as his conception was full of musical understanding and attention to detail. It was as if his superb temperament was being held in check by his exquisite musical taste, the result being a most enjoyable artistic achievement. The audience filled every corner and seat of the Royal Opera House, and tendered ovations to Weingartner at the close of the concert.



Not less successful was the first Philharmonic subscription concert under Nikisch's direction, which was likewise sold out, a fact which counts all the more, as the large hall of the Philharmonic holds more seats and standing room than the Royal Opera House building.

Professor Nikisch's program was an interesting one in its mixture of old and new, showing, as usual, more variety than style, and being made popularly attractive through the aid of a favorite vocal soloist.

The concert opened with the fourth of Handel's organ concertos, the only one of the many the master wrote which in all of its movements is worked out in fullest detail. In thematic contents, too, this F major Organ Concerto, and more especially its B flat major Andante, is replete with beauty of musical thought. The work was well (if somewhat slowly taken in the two outer fast movements) performed by the still youthful Dresden organist, Alfred Sittard. The organ itself, however, was not in perfect tune with the orchestra, which caused a disagreeable discrepancy of pitch in several solo episodes.

Miss Lula Mycz-Gmeiner, who has a luscious, pure contralto voice and sings with exquisite taste, delivered a Handel arioso from one of the master's cantatas con stromenti. This broadly conceived, beautiful largo is in the style of the well known aria from "Xerxes," which has become a general favorite with concert audiences. Also a similar fate will surely befall the above arioso in A major when once it is taken up by the concert contraltos, whose repertory is a rather limited one. The orchestration of the accompaniment seems to have been touched up considerably, and with the harp, organ and complete orchestra sounds rather more modern than Handelian, but it also sounds well. If I mistake not Prof. Siegfried Ochs had interpolated this same arioso in his last season's reproduction of Handel's "Israel in Egypt," by the Philharmonic Chorus. Into this work it fits well, moreover, because of the contents of the text, which treats of Israel's safe passage through the Red Sea.

Better than in Handel, which requires more breadth and body of tone than Mrs. Gmeiner commands, I liked her in Brahms' Rhapsody for alto voice and male chorus. The prize crowned Berlin Male Teachers' Chorus furnished this refined and purely delivered vocal background and altogether the performance of Brahms' beautiful and admirable work was an overwhelmingly fine one.

Between these two vocal numbers stood the novelty of the evening, an orchestral piece by Ernst Boehe, of Munich, which had gained success at the Bâle meeting of the Tonkunstlerverein. It is no wonder that such was the case, for an orchestra score of such richness of color, cleverness of effect and clearness of facture, constructed by a young man of twenty-one or twenty-two years, must needs attract the attention of musicians. It is as if these youngsters from the Munich school had already mastered all the secrets and skill of the art of Richard Strauss. In fact this first "Satz" from Boehe's op. 6, "From Odysseus' Travels," is as Straussian in technic as it can be. It is likewise as descriptive, giving a clear picture of the composer's intentions to narrate Odysseus' and the Greek's joy over the fall of Troy, the hero's embarkment and his being shipwrecked through Poseidon. Less characteristically depicted is his longing for Penelope. What is wanting most, however, is originality and power of invention. So far this young man has nothing new to say. He has the technic to say old things in a new way, but he is as yet absolutely lacking in melodic inspiration. May he soon get it and the world will be enriched by a new composer of importance.

Beethoven's "Pastoral" symphony in delightful and exquisitely performed reading formed the second half of Professor Nikisch's much applauded program.



The Philharmonic "Pops," three of which are given every week, were also resumed last Tuesday night. Kapellmeister Rebicek, as well as Concertmaster Anton Witek, were received with demonstrative applause by their wonted audience, virtually the most music loving public of all Berlin. Witek performed Beethoven's Violin Concerto with flawless technic and was tendered an ovation by the audience, among which the American music student element plays an important part. Among the orchestral works were Schumann's D minor Symphony, "The Meistersinger" Vorspiel, and Richard Strauss' "Don Juan."



Among the remainder of the week's concert givers the pianists predominated to a considerable degree, but of artistic importance were only the recitals of Frederic Lamond and Alfred Reisenauer. The former you have heard in the United States during the past season, and as neither his program nor his scholarly, but somewhat dry, style of performance offered anything new, I may be permitted to

dismiss him with the remark that the best reading, one full of refinement and yet also replete with more than average strength of sentiment, was that of Schumann's "Carnaval." In the Beethoven "Waldstein" sonata Lamond tried to do things all too precisely and somewhat different from anybody else, hence for once his Beethoven interpretation was neither characteristic nor fine.



Quite the reverse with Alfred Reisenauer, who gave a recital before a large and very enthusiastic audience at Bechstein Hall. Beethoven's last Sonata, op. 111, was the best performance. The intricate allegro con brio ed appassionato I have never heard with greater clearness and stronger pathos. The arietta, on the other hand, was sung upon the piano with most musical touch and most musically phrasing, which had no flavor of virtuoso affectation, and was simplicity and naturalness itself. In some of the variations the artist laid too much stress upon the exposing of the contrapuntal bywork and thereby lost the melodic thread which should have formed the main substratum of the reading.

The well selected program contained the "Wanderer Fantaisie" of Schubert, and Schumann's "Davidshuendl" dances, as well as a group of six Chopin pieces. These latter were the numbers most appreciated and most applauded by the audience, which insisted upon several encores before it permitted Reisenauer to retire for good, even after so lengthy a program.



Richard Koennecke is a baritone "Lieder" singer of rare musical intelligence and very agreeable voice, more especially in piano and mezzo forte, while in dynamics of a louder degree his voice sounds a trifle forced and his pronunciation becomes faulty. His program embraced, besides standard songs of Beethoven, Schubert and Schumann, a group of Hugo Wolf Gesange, of which the powerful "Bitterroll" was enthusiastically redemanded. Furthermore, Mr. Koennecke interpreted three settings of Conrad Ansorge to texts by Goethe, which are not particularly well adapted to such a purpose. There is no doubt that Goethe was Germany's greatest poet, but not also her greatest lyrical poet, which position is held by Heine. Among the poems which should least of all lend themselves to a lyrical setting, and which for that very reason nobody ever tried to compose before, nor will ever essay again, is the poem "Urworte." Hence it appealed to Ansorge, who just simply wrote notes at random to the words, calling it a song. It is one of the driest of all the dry things Mr. Ansorge ever composed.



After all, I prefer to listen to compositions such as Prof. Victor Bendix offered at the Singakademie in the first of three concerts he proposes to give with programs all made up of his own works. The Danish music creator, who was a favorite pupil of Niels W. Gade, is a first class conductor. I heard of his music, two symphonies and two smaller orchestral pieces, entitled "Air" and "Intermezzo," which the composer designates as "studies for small orchestra." Mr. Bendix's music all sounds more or less like "ein Maehrchen aus alten Zeiten." He still lives in the romantic atmosphere of Robert Schumann and writes in the form finished style of Felix Mendelssohn. He is an epigone of Gade, just as Gade was an epigone of Mendelssohn and Schumann. Both his symphonies, but more especially the first one in A minor, which opens with a fantaisie and closes with an elegy, while the middle section is formed by a scherzo cylept "Bunte Bilder," is music after the heart of Reinecke and the late Ferdinand Hiller. Both at Leipsic and Cologne it would have been awarded a conservatory

composition prize. It is melodious, in excellent form, nicely, but not strongly, orchestrated, and it shows musical taste as well as musicianly skill in the matter of thematic workmanship. Professor Bendix, however, seems to have slept a musical Rip Van Winkle sleep at Copenhagen during the last quarter of a century.



Saint-Saëns is coming to Germany. This month and in the beginning of November he will concertize at Strassburg, Carlsruhe and Wiesbaden.



Leipsic, the birthplace of Richard Wagner, wants a Wagner monument. The date for the unveiling is somewhat distant as yet, however, for it is to take place on the poet-composer's centenary birthday anniversary, May 22, 1913. Meanwhile they will collect the necessary funds. Let us hope that they will find a Leipsic Leichner, at least for the furnishing of the necessary "metal," otherwise it may not be until May 22, 2013, before Wagner will have a statue in his native city.



Munich now has fallen into line also with regard to the "multiplex" system in the matter of concert conductors. The celebrated Odeon's concerts will, during the coming season, be directed by the Munich Court Opera Conductor Fischer, by Generalmusikdirektor Fritz Steinbach, by Professor Erdmannsdoerfer and Bernhard Stavenhagen.



The Klindworth-Scharwenka Conservatory, of Berlin (director, Dr. Hugo Goldschmidt), held its final examinations of the summer semester at Bechstein Hall a few days ago. They again gave proof of the extraordinary earnestness and the lively zeal with which teaching is conducted at this institute. Excellent performances were furnished not only by the piano classes of Messrs. Xaver and Philipp Scharwenka, Ansorge, Kwast, Leipholz, Mayer-Mahr, but also by pupils of the stringed instrument classes of Zajic, Gruenberg, Van Lier, and the vocal classes, especially that of Miss Lina Beck.



Last night's performance of "Robert le Diable" was the two hundred and fiftieth one this opera of Meyerbeer's has had at the Berlin Royal Opera, where its first production occurred on June 20, 1832.



At the age of seventy-six Dr. Robert Papperitz died last week at Leipsic, where for over fifty years he had been a teacher of harmony and counterpoint at the Royal Conservatory of Music. Of this institute he was also a pupil, and after having graduated in 1851 he took a position there as pedagogue, in which capacity he gained a well deserved, excellent reputation. His own compositions, most of which are of a vocal order, are not emanations of a genius, and hence did not achieve lasting success.



Carl Bruckner, second conductor at the Vienna Court Cathedral, committed suicide last week at Moedling, near Vienna. He was born at the Austrian capital in 1848, was a member of the Vienna Court Opera personnel and cathedral choir. Then he became sub-cantor at St. Stefan's Church, and finally second conductor at the Court Cathedral. In 1878 he also published a volume of poems, which show considerable talent of a lyric-poetical order.



At Prague an opera entitled "Zaire," libretto founded upon Voltaire's drama of the same title, had a successful first performance last Friday in the presence of the composer, P. de La Nux, a Frenchman, who is said to be an excellent musician. His music is praised for melodiousness and true inspiration, as well as euphonious orchestration.



M. de La Nux was called out many times at the première, and at the close was tendered an ovation on the part of the public.



An artistically as well as socially interesting chapter of Berlin's musical history will come to a close in the course of the present season. A quarter of a century will then have elapsed since the founding of the Heinrich Gruenfeld-Florian Zajic subscription concerts. Next to the Joachim Quartet soirées these are the only chamber music concerts which have for so long a period of time maintained their hold upon the musical public of the German capital. In 1899 Heinrich Gruenfeld, Xaver Scharwenka and Gustav Hollaender were the founders of these chamber music concerts, which from the very beginning proved a great attraction. When Professor Hollaender changed his residence from Berlin to Cologne, Sauret took his place. He maintained it for ten years, viz., until he took up his abode in London at the same time when Professor Scharwenka undertook his first trip to the United States. Since 1892 Florian Zajic was Gruenfeld's violinistic partner, which he remains to this day. During the twenty-five years of the existence of these concerts a great number of distinguished artists have appeared there as soloists and co-partners of the two "gentlemen of the strings" in the performance of modern and classic chamber music of high order. The twenty-fifth anniversary of the founding of the Gruenfeld concerts will be commemorated in a festive manner.



A musico-biographical work of monumental importance is in sight. In Vienna a publishing firm has been founded which has for its avowed sole object the publication of a "Universal Handbook of the Musical Literature of all Times and Nations." This gigantic task is to be undertaken under the editorial guidance of the music historian, Prof. Dr. Hugo Riemann, and of the former music publisher and well known Vienna composer, P. P. Gottschall. They intend to compile a bibliographic work containing not only the German but also the Italian, French, English, North American, Dutch, Scandinavian, Spanish-Portuguese, Russian, Bohemian, Polish, Hungarian, nay, even the Chinese (editor, Carl Kainz), musical literature in as nearly as possible absolute completeness. The publication of this Universal Handbook is to consist of three sections. The first part (comprising about twenty volumes of 640 printed pages each) will contain the classical and modern musical works still obtainable at music stores and through the publishers. The second section, of about five volumes, will contain the compositions from the fifteenth to the eighteenth centuries which have appeared in print, but can be found now only in libraries and second hand book and music stores. The third part, of two volumes, is to contain literary works about music and musical periodicals, &c. Besides the above mentioned two editors the following noted musical litterateurs will participate in the compilation of the gigantic work: J. Hartog, of Amsterdam; Charles Malherbe, of Paris; Dr. R. Schwartz, of Leipsic; Prof. J. Sittard, of Hamburg; Dr. H. Springer, of Berlin; Prof. J. B. Weckerlin, of Paris, and Prof. A. Wotquenne, of Brussels. It is intimated that it will take two years before the task which these gentlemen have set for themselves can be accomplished.



Among the past week's musical visitors at the Berlin headquarters of THE MUSICAL COURIER was George W. Stewart, manager of the Bureau of Music for the St. Louis Exposition. Mr. Stewart heard here yesterday two crack military bands of the Guard regiments which general army insipient Professor Rossberg had recommended to him. In London and Paris he also had listened to the best bands, and it is more than likely that the Garde Républicaine, of the latter city, and the Grenadier Band of

the Guards of London will be heard at the St. Louis Exposition. It is the intention of the Bureau of Music to make the military band performances of the various nations a feature of the Exposition. From here Mr. Stewart is going to Frankfort, Mayence and Langenschwalbach, at which latter place he will call upon the millionaire brewer Busch, of St. Louis, who takes an active interest in the musical affairs of the Exposition. From there Mr. Stewart intends to proceed to St. Petersburg for the purpose of engaging the best Russian band he can obtain. Further particulars about these matters will be published in THE MUSICAL COURIER as soon as engagements will have been made definite.

Mrs. Mampel, of New York, and her fourteen year old daughter called. The young lady is a pianist of much promise and talent—a pupil of Leschetizky. She is about to return to her native land, where she is to finish her pianistic education under so eminent a pedagogue as Rafael Joseffy. This will seem to many like turning around things from the usual way of doing, but it is doubtlessly the right way nevertheless, n'est ce pas? Further callers were Miss Caroline Beebe, Mrs. R. M. Fairbairn, from New York, and the eminent American violinist Arthur Hartmann, with his wife. O. F.

TRABADELO COMING TO NEW YORK.

M. DE TRABADELO, the celebrated Parisian professor of singing, will be in New York at the beginning of November for some months. For several years people have tried to persuade Mr. De Trabadelo to visit the United States, either as singer or professor, and have made him brilliant offers which he has always refused.

Now that he is coming as a tourist, he will sing in the most fashionable houses in New York, for he has a large number of letters of introduction given him by his friends and pupils, such as Jean de Reszké, Duc de Morny, Duc d'Uzès, Comte de Castellane, Maurice Grau, Madrazo Chatran, &c. He will also give a strictly limited number of lessons, with preference to his former pupils.

S. C. BENNETT'S RECITAL.

THE first in a series of lecture recitals which Mr. Bennett will give this season took place on Tuesday evening, October 20, in his new and commodious suite of rooms in Carnegie Hall, before a large and cultured audience. Mr. Bennett was assisted by three of his talented pupils, Misses Irma Haight, Elise Heyd and Florence Hands; Miss Luise Ruprecht, pianist, and Mme. Marie de Levenoff, accompanist.

The subject of Mr. Bennett's lecture was "Normal Breath Control in Singing," which was presented from the psychological side, with several interesting illustrations of how certain states or conditions of thought affect the action of the respiratory muscles. Mr. Bennett also said that any conscious effort in attempting to adjust the movements of the diaphragm or any muscles which act automatically is not conducive of good results, and serves to hinder the progress of the pupil, and furthermore that all defects in tone production are the result of unnatural breath control.

EDWARD BROMBERG.

M. BROMBERG is active and busy again; his old students are returning and new ones applying. His concert season opened with a highly successful song recital at the Hackley School, Tarrytown, N. Y., and he is planning to give a series of recitals in New York. He taught last season at the select winter resort, Lakewood, N. J., and is beginning to teach there again. This past summer he taught at Briarcliff Manor, N. Y., where several persons who heard him sing and are interested in vocal music are organizing a class of students in order to induce him to teach there during the entire winter. This shows that Mr. Bromberg is a busy and successful man.

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HOTEL CECIL, LONDON, |
October 17, 1903. |

IF. RIMSKY-KORSAKOFF had known of it I doubt whether he would have felt particularly grateful to Henry Wood for producing the third act of his opera ballet, "Mlada," at the Queen's Hall Promenade Concert last Saturday evening. There is some music which cannot be taken out of its proper surroundings, and if ever music was intended for the theatre and not for the concert room it is this. The action on the stage is evidently very rapid and gives the composer but little time for that development of his ideas which is so essential for concert music. Dances of ghosts, hobgoblins and evil spirits follow one another in bewildering succession, and these again give place to scenes depicting the fascinations of Cleopatra. Almost every page of the score contains some fresh idea, and of sustained interest there is little or none. I dare say that the events which are taking place upon the stage are depicted very faithfully. The music is full of color and exceedingly picturesque, while a spice of novelty is given to the score by the employment of an alto flute and a small trumpet, which are used very ingeniously. But, though the music conjures up some very quaint pictures, there is nothing in it that holds the attention, and I very much doubt that we shall hear any more of Rimsky-Korsakoff's "Mlada," at any rate in the concert room. At the same concert a notable success was scored by Miss E. Parkina, the young coloratura soprano. Her voice is exceptionally pure and fresh and her execution of the florid passages in which the Mad Scene in "Lucia" abounds was beautifully clear and neat.

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I do not remember having heard the name of Jean Sibelius before Tuesday evening, when a symphony from this Finnish composer's pen was produced at the Queen's Hall. Whether we shall hear of it again remains to be seen, but unless his other music is more interesting than this symphony I should imagine that the odds were considerably against it. It would, indeed, be difficult to imagine a more astonishingly uneven work than this. His material is nearly always good and there is a quaint, Finnish touch about many of his melodies, particularly an exceedingly beautiful tune with which the slow movement begins. But when he attempts to develop, then he shows a lamentable lack of knowledge of effect. It is perfectly obvious that he would like to be a Tschaikowsky, and all the dear old Tschaikowsky tricks are trotted out one after the other. But M. Sibelius is a very Mrs. Malaprop among composers, and I have never heard so many turns of expression hopelessly misapplied. The development is, for the most part, terribly feeble stuff, and page after page of the score arouses in one no feeling of interest whatever. I should

imagine that M. Sibelius might compose very pretty songs, for he has a decided gift for writing melodies, but when he attempts to develop his ideas he is hopelessly at sea.

• • •

On Wednesday evening a new piano concerto by Anton Arensky was produced at the Queen's Hall, and, at the risk of infringing the law of copyright, I venture to quote some of the notes supplied by E. F. J. in the analytical program. They run as follows:

Concerto for piano and orchestra (new) Arensky
(First performance in England.)

Mme. Maria Ségué.

Erard grand piano.

Equipped with the knowledge thus provided for me I was enabled to follow the concerto without missing a single point. It is indeed by no means an uninteresting work. In a certain degree M. Arensky seems to have taken Chopin as his model, and his themes are distinctly Chopinesque, both in their form and in the elaborate ornamentation with which the composer has embellished them. The first two movements are the most attractive, but the third, which is written in an exaggerated scherzo form, also contains a great deal that is very interesting, though it is a little too long. The solo was rather tamely played by Miss Ségué.

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Another interesting feature of the program was a song from "Eugen Onegin," and for the benefit of vocalists who may be studying this beautiful song without fully grasping its meaning I will venture to quote still further from E. F. J.'s interesting notes. Apropos of this scene he says:

"The song now to be heard is sung in the fifth scene. Lenski, a sensitive youth, annoyed at Onegin's flirtations with Olga Lerin, has challenged him, and it is while awaiting his antagonist's arrival on the field that he sings the air in question. It is one of Tschaikowsky's best vocal pieces.

E. F. J."

It will here not be amiss to give a few quotations from the song itself:

Perchance I might have loved another,
And through long years of peace and duty.
Have lived a faithful, honored wife.

* * * * *

'Twas you who in my maiden fancies
Haunted me whereso'er I went:
When to the poor I carried comfort,
Or when by prayer I strove to silence
My restless heart.

* * * * *

Star-like, at night I knew your presence,
For darkness fled before your vision,
And peace came with the thought of you.
It seemed you bent above my pillow
And whispered softly through the shadows
Some words of tenderness and hope.

* * * * *

'Tis written. Dare I read it through?
Such shame and terror overwhelm me!
My life and honor here I risk,
And trust my fate to him for ever!

Had it not been for the luminous note already quoted one would have been tempted to fancy that the song in question was not the duet song at all, but Titania's "Letter Song." Mr. Wood seems to have been led into this delusion, for he entrusted it to Mrs. Wood, who sang it exceedingly well. In future, however, we shall hope to see it given to a tenor.

• • •

On Thursday evening Mr. Wood did us good service by producing Bruckner's Seventh Symphony, which has only been played here once before, and that some years ago, by Richter. It is too fine a work to be permanently shelved, and it is very satisfactory to see it added to the Queen's Hall repertory. It deserves to live, if only for the sake of the magnificent adagio, one of the most noble movements in any symphony by a modern writer. We should be very glad to hear other of Bruckner's works, and perhaps Mr. Wood will see his way to playing the Ninth Symphony, which, though it has achieved a great success in Germany, has never been played in London up to the present.

• • •

The only other concert of note that has taken place this week was the recital given by Josef Hofmann at St. James' Hall on Thursday afternoon. The clever young pianist delighted his audience as much as ever with his delicate and sympathetic performances of Chopin's Barcarolla, Schubert's Impromptu in G and Beethoven's Variations in C minor. From his reading of D'Albert's arrangement of Bach's Prelude and Fugue in D it would seem that he has gained considerably in power since his first appearance here, and we may look for some very interesting work from him in the future.

ZARATHUSTRA.

Maude Fenlon Bollman.

MAUDE FENLON BOLLMAN, a soprano from Rockwood, Ill., recently sang at Adelphi College, Brooklyn. November 2 Mrs. Bollman will sing for Sorosis and November 3 at Woodstock, Conn. This week (Friday) she will appear at a concert in New Haven, Conn. Some of the musical clubs that have engaged Mrs. Bollman include the Mendelssohn Club, of Chicago, and the Dominant Ninth in Alton, Ill.

Some of Mrs. Bollman's press notices include:

The students of Adelphi College heard a choice program of songs yesterday morning sung by Maude Fenlon Bollman, soprano, of Rockford, Ill. Mrs. Bollman has a high, lyric soprano voice of sweet and beautiful quality. She uses it with ease and facility in trills and floriture work without harshness. Her program was "The Year's at the Spring" (Mrs. Beach), "The Morning Glory" (R. H. Woodman), "The Rockabye Lady of Hushaby Street" (J. H. Brewer), "His Buttons Are Marked U. S." (Bond), "The Swing Song" ("Daisy Chain") (Liza Lehmann), "The Song of Provence" (Dell' Aquila).—The Brooklyn Eagle.

Maude Fenlon Bollman is pleasing in appearance and easy manner. She is the possessor of a most remarkable soprano voice, perfectly trained, and she uses it carefully and most artistically. Each of the many numbers was given with absolute good taste.—Burlington (Ia.) Journal.

Maude Fenlon Bollman, the soprano, fascinated the audience with the harmony and expressiveness of her singing. Her high notes were clear and true and taken without the slightest indication of difficulty. Her voice was rich in individuality, and each selection seemed to bring out some new and pleasing characteristics. She sang the last solo of the evening, "Lord, Deliver My Soul," and this was rendered with a tenderness and sweetness that left the refrain for a long time echoing in the ears of her listeners. Her pianissimo singing was especially attractive, a pleasing personality enhancing further the charm of her execution.—Galesburg (Ill.) Evening Mail.

Mrs. Bollman's singing last evening was delightful, her tones pure, the voice extremely flexible and under perfect control. Her solos were finely interpreted and in the ensemble her high, pure tones told to good advantage. All were charmed with her stage appearance.—Alton (Ill.) Evening Telegraph.

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GRAND HOTEL, 12 BOULEVARD
DES CAPUCINES, PARIS,
October 15, 1903.

"*L*A TOSCA," accompanied by Maestro Puccini and their mutual friend, Comendatore Ricordi, made her first appearance before a Paris audience last week and was given a royal reception.

On Thursday afternoon a private dress rehearsal was given of the opera and on Saturday, October 10, in the afternoon, there followed a general public rehearsal, or répétition générale, for the benefit of the victims and their suffering families in the recent catastrophe of the Metropolitan Underground Railway. Thus, with her first bow, "La Tosca" established herself in the good graces of the Parisians, winning for herself immediate recognition, warm sympathy and kindly favor.

"La Tosca," as an opera, is based on the stirring Victorien Sardou drama of that name, written in three acts by L. Illica and G. Giacosa, and to which Giacomo Puccini has composed the music. The French translation of the libretto is by Paul Ferrier.

The present writer having written THE MUSICAL COURIER variously and exhaustively on "Tosca" performances in Italy, and this opera being no longer a novelty in New York or London, a detailed account need not be entered into at this stage, but simply a record or report made of the Paris première, which took place at the Opéra Comique, Tuesday evening of this week, October 13, with the following cast: Floria Tosca, Mlle. Claire Friché; Mario Cavaradossi, M. L. Boyle; Le Baron Scarpia, M. Dufrane; Cesare Angioletti, M. Huberdeau; Le Sacristain, M. Delvoye, and Spoletto, M. Sizes. Monsieur A. Messager was the musical conductor.

At the dress rehearsal M. Sardou was seen seated in a poltrona. The composer Puccini, together with M. Carré, director of the théâtre, and Tito Ricordi occupied a box—the last named gentleman frequently wandering from box to stage and back. Every part or piece was underscored with a "bravo," though somewhat differently expressed in Paris from the Italian manner of venting feeling and enthusiasm. Signora Puccini, the wife of the composer, seated in another box, was radiant with joy over her husband's happy success.

The composer, as may be imagined, was in clover, and expressed it by his looks. He is getting about very well indeed, with the assistance of a stout walking stick.

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Mme. Anna Jewell.

Massenet

Scène des Lettres de Werther.....

Mme. Marteau de Milleville.

Handel

1re Sonate, pour piano et violoncelle.....

Beethoven

Mme. Anna Jewell et M. Destombes.

Handel

Passacaille.....

Godard

Improvisation.....

Beethoven

Andante.....

(Transcriptions de Madame Tassu-Spencer.)

Madame Tassu-Spencer.

Hesse

Viens.....

Georges Hesse

Madame M. de Milleville.

Chopin

Prélude, No. 20.....

Chopin

Ballade en La bémol.....

Popper

Mme. Anna Jewell.

Ch. Lefebvre

Larghetto.....

Rhapsodie Hongroise.....

M. Destombes.

Martucci

Sérénade à La Lune.....

Raoul Pugno

Valse Aérienne.....

Lack

Etude de Concert.....

Martucci

Mme. Anna Jewell.

Etude de Concert.....

Georges Hesse

Viens.....

Madame M. de Milleville.

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Etude de Concert.....

Georges Hesse

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THE MUSICAL COURIER.

friends do not believe that he has delivered his last musical utterance.

While Rome is listening to such rumors as the above, namely, Mascagni's threatened retirement from the creative side of his art, Paris has no such apprehensions. It is announced here that the Italian composer has before him the works of three French dramatists, one of which he will turn to operatic uses. These plays are Sardou's "Haine"; "Fille de Roland," by the late Henri Bornier, and the evergreen "Frou Frou." With such contemplations and work on four operas simultaneously, the composer of "Cavalleria Rusticana" naturally and necessarily seeks relief in concert work to avoid overwork.

At the Paris Opéra the rank and file of the corps du ballet appears nowadays on the stage in different costumes suited more or less to the period and place of the spectacle performed. But the première danseuse inexorably insists on wearing the gauze and tights of ancient tradition, whether her companions be Greek maidens, Egyptian priestesses or Gaelic Druidesses. During the rehearsals of M. Massenet's "Herodiade," however, at the Gaité Theatre, where a new operatic management will shortly commence the season with a revival of that work, the directors actually proposed that the leading ballerina, Mlle. Sarcy, should wear a long skirt and boots, as more in keeping with the costumes of the other dancers. The lady's indignation may be imagined. She said that she might make many concessions to please an author and a manager, but that there were some lengths to which she could not go. To add a single inch to her skirt would be a violation of principle to which she would not debase herself. The great and noble art of dancing, the traditions of which, alas! the star lamented, are more and more in danger of being lost, requires as a sine quâ non the short skirt of gauze. Whereupon the dancer threw up her part and left the theatre. The sequel will probably be a lawsuit, in which the courts will have to decide the delicate question whether a theatre manager has the right to force a prima ballerina to wear long petticoats.

The bronze reproduction of the colossal bust of George Washington by David (of Angers), which is to be presented to the United States by France, is now ready and will be shipped at once. The bronze is by Hohwiller, the Carrara marble pedestal by Berring-Nicoli, and the bronze inscription plate by Charles Dupont. The monument will be erected in the Capitol at Washington before the reassembling of Congress.

Registered here at the Grand Hotel during the past week have been Mr. Lowenthal and his two musical daughters, from London. Miss Olga is a singer who will prepare for admission to the Conservatoire, while Miss Nora is a pianist and pupil of Georg Liebling, London. Bronislaw Hubermann and his mother have also been stopping at the Grand for a few days. The violinist will leave for Berlin, thence for Russia, &c., on a long artistic tour.

The program of "The American Art Association's" gathering for Saturday next reads thus:
"The Committee on Fun doth herewith convope
The Clans of the Club to an informal Smoke
On Saturday next, the 17th of October;
And it begis you come early and start in quite sober.
The Minstrel Show Stars will shine forth as of yore,
And Impromptu Talents likewise hold the floor;

And also on Tap will be more or less Beer,
To moisten your whistles and keep up the Good Cheer."

DELMA-HEIDE.

PARIS NOTES.

2 RUE MALEVILLE, PARIS, October 14, 1903.

MEETING M. Edouard Colonne the other day, I had an interesting talk with him about his approaching visit to New York to conduct one of the Philharmonic Society's concerts. This will not be the first visit of the well known Paris conductor to the United States, as he told me he had already been there a number of years ago. His first visit was made in the capacity of violinist and director of a French opéra bouffe company. M. Colonne has pleasant recollections of chamber concerts for piano and violin, given at Philadelphia, in which he played in conjunction with Carl Wolisohn, pianist, of Chicago. The Colonne concerts have an immense vogue in Paris, the vast building of the Châtelet, where the weekly concerts are given, being filled at nearly every concert from floor to ceiling. This coming season will, I believe, be the thirty-first under the baton of M. Colonne. All that is best in symphonic music is heard there, but while the master works of the world's greatest composers naturally form the bulk of the programs, great attention is shown to the young and unknown composers, their efforts being most carefully studied and rehearsed, and if found worthy are given a public hearing. Judging from my own observation, I should say Colonne is eclectic in his tastes as a musician. He has made gigantic and successful efforts to make Berlioz understood; but Beethoven, especially the Choral Symphony, figures as often at the Châtelet concerts as any other name, while "L'Arlésienne" of Bizet could scarcely take place without Colonne to conduct the orchestra and chorus. To this conductor also belongs the merit of having been the first to present "Tristan and Isolde" at Barcelona last year. The orchestra that Colonne conducts, it must be confessed, is a very powerful factor in the success and prestige that its conductor enjoys. To me it is about as perfect in every department as a human orchestra will ever be. M. Colonne showed me the program he has selected to conduct in New York:

Suite in D..... Bacchus
Patrie (overture)..... Bizet
Symphonie Fantastique..... Berlioz

At the same concert Thibaud will play the "Symphonie Espagnole" for violin and orchestra, by Lalo.

At the Opéra Comique was produced for the first time in Paris a French translation of "La Tosca," by Puccini. The répétition générale (dress rehearsal) had already been given publicly, at very greatly augmented prices, for the benefit of the sufferers by the late accident on the Metropolitan Underground Railway. The receipts from this performance reached 7,000 francs. Signor Tito Ricordi, at present in Paris, sent to the director of the Opéra Comique, M. Albert Carré, the sum of 1,500 francs, of which 500 francs were for a box for the dress rehearsal of "La Tosca," the rest to go to the savings bank which exists at this theatre for the orchestra, chorus and minor personnel.

As the opera is well known in the States, having been performed during the Grau seasons of opera at the Metropolitan Opera House, it is not necessary for me to go into any details as to either the book or accompanying music. The work seemed to find favor with the audience; although that is not a fair criterion of its future success. It may last out the season, but I scarcely think in its lyric form "La Tosca" will be heard after. The per-

formance was fairly good, but excelled much more from a scenic than vocal point of view. One reason I think against "La Tosca" having a very extended vogue is that the Parisian public is so very familiar with the drama by Sardou, on which the libretto of the opera is founded. Now the troupe at the Opéra Comique does not excel as vocalists. The sympathies of the director, Carré, are distinctly on the theatrical or stage side of every performance or work mounted; never with the music to which it is allied. The consequence is that the members of the Opéra Comique really shine, with few exceptions, more as actors than as singers. But skilled though they are in all that pertains to the mimetic side of their art, they cannot be expected to compete with the performance of the original drama as given by Sarah Bernhardt and her people. Nor do I see that the music by Puccini adds very much to the effect of the spoken drama as Sardou wrote it. This is no disparagement of the very clever music that Puccini has written for his lyric version of the drama; but the play as originally conceived by the author is already in such a very high key of dramatic emotion that the music cannot and does not add to its intensity.

As in all else, the dramatic and music critics of Paris do not agree on the merits of the work as an opera. It may be interesting if I quote two. Pierre Veber accuses the composer of resorting too frequently to the device known to musicians as "rosalia," of resorting to melodrama too often, of a too great use of the brass in the orchestra. "His (Puccini's) music is to real music what the piece of Sardou is to dramatic literature—a marvel of cleverness and insincerity. False vigor, false emotion, false pathos—these M. Puccini seems to have accentuated. It is only occasionally that the composer has refound the illusion and charming grace noticeable in 'La Bohème.' His orchestration is somewhat heavy and lacks distinction. Two passages only really seemed to spontaneously evoke admiration—the complaint of La Tosca in the second act and Mario's letter in the third. It is certain that the work has proved a little disappointing to the admirers of M. Puccini."

Gabriel Fauré says: "It seems as if the desire to keep the drama and the music as closely as possible together had been the predominant idea of the composer, and perhaps inspired him with his happiest efforts, as, for instance, the vehement and highly colored scenes of which nearly the whole of the second act is composed. It is decidedly during the progress of this particular act that the qualities of one possessed of great stage experience are most manifest; favored undoubtedly, it is true, by the irresistible movement, power and emotion of the drama. And it is in the other two acts, in which the slower march of the action permits the composer to express himself more deliberately, that his music pleases me much less. I must not forget, however, that in these two acts there is more than one scene of great interest; as, for instance, the large and sonorous finale in the Church of Saint-André, which combines the chorus voices, all the power of the orchestra, the organ and bells in all the solemnity and splendor of the 'Te Deum.'"

The performers were fairly good. Mlle. Friché was La Tosca; Messrs. Beyle and Dufraim the Baron Scarpia

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and Mario. The minor parts appeared to me to be better cast than the more important ones—Messrs. Huberdeau, Delwoye and Sizer (the new tenor) giving the very best that was in them for the interpretation of roles of secondary interest. The mise-en-scène was perfect. It always is at the Opéra Comique. Whether it is not a disadvantage for an opera theatre to have a director whose qualifications are those of an admirable and experienced stage manager instead of one who had more knowledge of, and sympathy with, musicians and singers is certainly a question. The prima donna assoluta at present at the Opéra Comique is certainly the stage manager.



Whether by accident or design the moment for the production of Puccini's opera in Paris is exceedingly well chosen, as the King and Queen of Italy arrived yesterday on a short visit to President Loubet. There is a gala performance tonight at the Opéra, at which will be given the second act of "Aida" and the ballet of "Maladetta." I notice that when sovereigns visit the Opéra a complete opera is never given, and the performance generally includes a ballet. Perhaps they would get bored if compelled to listen to an entire opera, whereas during a ballet it is always permissible, and never against etiquette, to talk.



The disagreeable incident of Madame Héglon being hissed during her performance of the role of Fidès in "Le Prophète" has resulted in the artist being temporarily retired from the bills on the plea of ill health, which excuse—like charity—covers a multitude of faults. Madame Héglon was to have sung Amneris in the act from "Aida," to be given tonight in honor of the Italian sovereigns, but she has been withdrawn and Madame Flahaut substituted. I admit it is a painful thing to hear an artist hissed publicly, especially when that singer is a young and beautiful woman. But, as I contended some months ago, it seems to be the only safeguard the public has of resisting the gradual foisting on it of incompetent performers by sometimes too grasping or unscrupulous managers. Madame Héglon had a success in the female role of "Samson et Dalila," because her very great physical gifts enabled her to realize the conception of the character. Placed in a part where great vocal and artistic gifts were required, her shortcomings were too noticeable. Without disparaging the other contraltos of the Opéra, who are competent up to a certain point, one has to admit that a principal contralto, worthy to fill the roles held by the Albonis, the Viardot-Garcias, Guemards and Richards, is certainly needed. It is when one of the older works is revived that the insufficiencies of those singers, whose training—or lack of it—has been solely for the requirements of modern lyric drama, become very apparent.



Program for the Opéra: Monday and Saturday, "Le Prophète"; Wednesday, "Faust" (début of Mlle. Demangeot as Marguerite); Friday, "Sigurd." For the Opéra-Comique: Monday, "Mignon"; Tuesday, Thursday, Saturday, "La Tosca"; Wednesday, "Manon"; Friday, "Louise."

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ROCHESTER.

ROCHESTER, October 22, 1903.

ROCHester is in many respects an interesting place. Most of the residence streets are finely shaded with maple trees. A walk out East avenue or through Rowley street to University avenue to view the beautiful campus and university buildings is a particularly enjoyable experience, admiring autumnal tints and yet feeling regret that it is the season when "the year's dead honors lie rustling on the ground." The charm of a long tramp is followed by fatigue; then I take a Park avenue car, and ride down to the business section. Some portions of Main street recall Herald square in New York, and near St. Paul street I am reminded of Broadway and Thirtieth street. Going down St. Paul street I found the Cox Building and the office of the Rochester Musical Publishing Company, which is also the studio of Edgar H. Sherwood, who is an uncle of W. H. Sherwood, of Chicago, the distinguished American pianist. There is a certain family resemblance between these two fine exponents of the art of piano playing. Edgar Sherwood is also a composer of excellent music; his latest composition is a "Song of Medona," from the opera "Rhaecus," by Henry C. Maine. It is dedicated to Mme. Braton S. Chase, of Chicago. The poet Lowell has written exquisite verse based on the old Greek legend of which Rhaecus is the hero. Mr. Sherwood's musical setting of Medona's plaintive song is very effective, the accompaniment particularly brilliant and original. One of Mr. Sherwood's achievements which indicate his civic pride was the arrangement of an unusually fine concert some years ago in the interest of the Musical National Association. It required untiring energy, musical enthusiasm, and steady persistence to induce Rochesterians to risk paralysis of the right hand while delving into their pockets for the necessary coin of the realm to make the enterprise a success. Mr. Sherwood did, however, stir up even the most apathetic, and he had the gratification of assembling an audience of 4,000 people in the old Rochester rink, the largest auditorium at that time in the city. The entertainment was a success artistically and financially. To express the appreciation of Mr. Sherwood's efforts, the Musical National Association sent him a certificate of life membership in its organization, he being the eleventh member so honored. This musical event occurred in 1890; the fame of it spread so far that Rochester was regarded as a musical centre. Alas! how are the mighty fallen. To be sure there are still some fine teachers and earnest musicians struggling to carry the standard of music up the hill Difficulty, to the broad table land of achievement; but, as is the case in other cities, there are others who attempt to teach what they do not know, who can never hope to learn even the alphabet of success until they realize the hopelessness of playing the role of teacher before finishing the work of a thorough student.



Perley Dunn Aldrich is a faithful exponent of what is desirable in music. His work as a teacher and concert singer has a lasting value, for whatever is excellent is permanent. His studio is in the Powers Building and is most attractive, the rooms being unusually large, with lofty ceilings, having been planned, decorated and lighted years ago for Powers' Art Gallery. Naturally the acoustic features of these studios are fine. Music, either vocal or piano, is more effective in such an atmosphere. The following program gives some idea of the scope of Mr. Aldrich's work, given at a recital October 15 at Athens,

Pa. Mr. Aldrich has a fine, high baritone voice. Miss C. M. Weller was the accompanist:

Where'er You Walk.....	Handel
Bois Epais (Forest Dark).....	Sully
And Ye Shall Walk in Silk Attire.....	Old Scotch
Turn Ye to Me.....	Aldrich
The Rose.....	Aldrich
The Water Lily.....	Aldrich
My Love Nell.....	Old Irish
The Ramblin' Irishman.....	Old Irish
Father O'Flynn.....	Old Irish
	PART II.
Ashes of Roses.....	Foote
I'm Wearin' Awa'.....	Foote
Serenade.....	Schubert
Arabian Song.....	Godard
Drink to Me Only With Thine Eyes.....	Old English
Richard of Taunton Dean.....	Old English
My Lawd's a Writin' Down Time.....	Burleigh
Merlindy.....	

The patronesses of this song recital were Mrs. J. W. Nicholson, Mrs. A. L. Decker, Mrs. I. F. Stetler, Mrs. J. Henry Price, Mrs. O. L. Haverly, Mrs. W. G. Simpson, Mrs. A. Groat and Mrs. Geo. Hill.



Mrs. Mary Chappel Fisher, who resides at 63 Meigs street, is also well known in Buffalo as an accomplished concert organist. Mrs. Fisher's admirable playing in the Temple of Music on the Pan-American organ elicited the most favorable comments.

Mrs. Fisher is an earnest student and has just returned from Europe, where she remained four months studying with Alexander Guilmant, the world renowned organist and teacher of Paris. It is interesting to hear Mrs. Fisher's views on music and musicians. I hope that she will be asked to play in Buffalo on some fine organ during the winter season. Mrs. Fisher is organist of what is known as the Brick Church, and neither she nor the choir enjoy their present unhappy lot playing and singing the Sunday service in a theatre while a new church is being built. However, one compensation for present discomfort lies in the fact that they are to have a fine organ in the new edifice.



It would not be a bad idea if a new organ could be installed in the Second Baptist Church, North avenue. It is a wonder that Mrs. Gracey can produce such good results as she does upon such an antiquated instrument. Then, also, the choir loft seems too elevated. I should think the proper place for organ and choir would be just back of the pulpit to make the music really effective in so large an auditorium. One feature of the service disturbed my Episcopal mind. After the responsive reading the congregation remained seated while singing the "Gloria in Excelsis." It would be a more reverent attitude, there would be a more triumphant outburst and a better carrying quality of tone if the congregation would sing the "Gloria" standing up, a custom prevalent in other churches. I am sure that Professor Merrell will take the suggestion in the right spirit, for he is an able, progressive director, and is liberal in his views. VIRGINIA KEENE.

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PIPER'S TRIUMPHS.

ME. SHOTWELL-PIPER, the gifted and beautiful young dramatic soprano, opened what promises to be a brilliant season at the New England festivals, where she scored a series of genuine triumphs and acquitted herself with notable distinction, as the following press notices will show:

Madame Shotwell-Piper, who made so favorable an impression on Monday night when she sang Massenet's aria, "Le Cid," was heard at the matinee in Weber's "Oberon" aria, which she rendered so brilliantly that the audience was quite carried away with her voice and charming personality. Her voice is a high, dramatic soprano, and was finely adapted to the intricacies of the Weber masterpiece. Particularly in her upper register are her tones remarkable for their sweetness and flexibility, and throughout her solo she was heard with no common enjoyment. Besides possessing a voice which, although already decidedly unusual, contains promise of far greater things, Madame Shotwell-Piper is strikingly handsome and has a vivacity yet winsomeness of manner which makes her an immediate favorite.—Bangor Daily Commercial.

The charm of Madame Shotwell-Piper's voice lies in the middle register. The lower tones—and it is but fair to say that they merge at times into almost pure contralto—are never other than agreeable; the upper ones are clear, pure and remarkably high; but in the middle register lies the sparkle, the brilliancy, the liquidity, the effect. Her one program number on Tuesday afternoon—the aria from Massenet's opera, "Le Cid"—showed careful study combined with considerable dramatic force; her encore, a simple love ballad of the better class, was rendered with charming delicacy, coquetry and grace.—Bangor Daily News.

Another new star was introduced to a Manchester audience by Mr. Chapman last evening. Madame Shotwell-Piper, a beautiful woman and a pure and brilliant singer. As she swept upon the stage, gracefully gowned in white and with every look and gesture attractive, she won her audience before she opened her lips. And when she sang she kept the ground she had taken.

Her first number was the aria from Weber's "Oberon." The rendering of it was fine. In the lower tones her voice was almost a fine contralto, and was always agreeable; in the middle register, perhaps, her most brilliant, sparkling work was done, while the high, pure tones of the last measures of the selection won over the last doubtful critic and made an encore inevitable. Indeed, the last note was hardly uttered when the audience gave itself up to a tempest of applause.

The encore number was a pretty love ballad and was exquisitely rendered. This was with piano accompaniment. Later in the evening she sang Tchaikovsky's "Tell Me Why" and Walther's "May Day."—The Union, Manchester, N. H., October 6, 1903.

The appearing of Madame Piper upon the stage was the signal for the spectacular reception which a beautiful woman, exquisitely gowned and of charming personality, always calls forth. But before she got through with her work she showed that she had no need to depend upon the accessories of good clothes and fine physical appearance. Madame Piper is possessed of a magnificent pure soprano voice of great range and of tremendous power and possibilities. Her first number was a trying aria from Weber's "Oberon." At the beginning she showed a touch of nervousness, which wore off as she warmed to the inspiration of the beautiful music, and finished the florid finale in a blaze of glory. I prophesy a great career for Madame Piper. She also appeared in a group of songs by Delibes and Schumann, and she sang with such fervor and effect that she got a veritable ovation, and had to bow again and again her acknowledgments.—The Mirror, Manchester, N. H., October 6, 1903.

Mme. Ruby Shotwell-Piper, a tall and splendid daughter of the South, sang Weber's grand aria from "Oberon," "Ocean, Thou Mighty Monster." The demands of the great aria are very exacting, and Madame Piper met them well. She has a full, strong mezzo soprano, with ringing upper notes. As an encore she gave "The Rosary," by Nevin.—Free Press, Burlington, Vt., October 10, 1903.

Our musical festival has another great concert to its credit—that of last evening. The new stars on that occasion were Mrs. Piper and David Bispham. Mrs. Piper is a Southern woman, with a good stage presence and a splendid voice. The first appearance of Madame Piper produced a lasting impression. A handsome woman of stately carriage, possessing a mezzo voice of admirable quality—rich, full and ringing—she could not fail to please. The ocean aria from "Oberon" was sung by her with grand effect. The nature of

the composition demands artistic conception and a voice of quality and range—and Madame Piper did not fail. Beautiful, indeed, was her rendering of "The Rosary," by Nevin. Her other number was "Pleurez Mes Yeux," from "Le Cid," sung with true sincerity of feeling.—The News, Burlington, Vt., October 10, 1903.

David Bispham and Madame Shotwell-Piper were the stars at the Vermont music festival tonight, and they scored distinct successes.

Madame Piper sang the Weber aria, "Oberon," with pleasing success, and was particularly fine in a group of songs, which included a serenade by Delibes, Schumann's "Yes and Nay," and "Frühlingsnacht." Felix Fox, pianist, appeared this afternoon and made a delightful impression.—Burlington correspondence, Boston Journal.

Mrs. Shotwell-Piper, in the role of Marguerite, received great bursts of applause at the close of each of her numbers, and through-



RUBY SHOTWELL-PIPER.

out the long program the audience waited eagerly for each of her solos. Her voice is full and velvety and her conception of the role, from a dramatic viewpoint, was clever, while her gracefulness made her performance all the more charming. From her first notes was apparent that faultless technic and brilliancy of execution which have always been conspicuous among the many splendid qualities of her voice and which marked her the sterling artist that she is.—The News, Ogdensburg, October 16, 1903.

Madame Shotwell-Piper was heard as Marguerite in "Faust" in the evening. Her duets with "Faust" and her rendering of the solo, "High Born and Lovely Maid," were fine beyond description, and her rendering of the Jewel Song was unsurpassed by anything heard here during the festival. When it is remembered that this was her first appearance in the role of Marguerite her performance seems marvelous.—The Palladium, Malone, N. Y., October 15, 1903.

When Madame Shotwell-Piper advanced from the wings there was a flutter among the ladies of the chorus, and, to a woman, the chorus stood on its feet to see the graceful songstress, but the beauty of face and form was outstripped by the limpid sweetness of her tones. Instead of the Schumann Serenade she was billed to sing, the cantatrice sang an aria in French from the opera "Le Cid," and brought out the intensity of the music with an almost vehement grace. Madame Shotwell-Piper sings with an unusual amount of dramatic feeling. As encore she gave a coquettish little love song with charming abandonment. In the "Spinning Song," from Wagner's "Fliegende Holländer," she was easily at her best, and the weird music thrilled and enthralled.—St. John (N. B.) Globe, September 26, 1903.

And the solo artists—their performances were of the highest order. Madame Shotwell-Piper, statuesque and strikingly handsome, jumped into instant favor by her dramatic rendering of an exceedingly difficult aria from Massenet's renowned opera, "Le Cid," but she made even more secure her hold upon the people in meeting their applause with a delicious love song, accompanied by a refreshing bit of coyness. Her second program selection established her among the list of favorite sopranos St. John people cherish.—The Daily Telegraph, St. John, N. B., September 26, 1903.

DETROIT MUSIC NOTES.

A DELINA PATTI and her concert company will appear at the Armory Monday evening, December 14.

Burton Colver is to direct the concerts by the Orpheus Club and the Chorus of Professional Singers.

Charles Hargreaves is the new tenor soloist in the choir of the Woodward Avenue Baptist Church. Mr. Hargreaves formerly sang in New York in the choirs of All Angels P. E. Church and the Church of the Transfiguration (Little Church Around the Corner).

"Hezekiah," an oratorio by J. Truman Wolcott, will be sung at the armory in January. Two of the soloists are already engaged—Mrs. Genevieve Clark Wilson, soprano, and John Atkinson, basso.

The St. Cecilia Society has commenced rehearsals for "The Messiah," to be given at the Christmas concerts.

Thursday evening, November 5, is the date of the first in a series of six faculty concerts by the Michigan Conservatory of Music at the Church of Our Father.

The Tuesday Musicals will as usual present first class artists at its concerts this year. The Adamowski Trio, the Kneisel Quartet and Busoni, the pianist, have been engaged by the committee and several singers known to fame will be announced later in the month.

David Bispham's recital, given under the auspices of the Twentieth Century Club, was one of the most successful of the early autumn events. The following extract is from a criticism in a local daily paper:

"David Bispham, baritone, whose undoubted art has assured him a high place in the affections of a music loving public, gave a recital in the Unitarian Church last night. The concert was given under the auspices of the Twentieth Century Club, and a large and brilliant audience was attracted as a result. The church was crowded, and it was clearly demonstrated that, as an auditorium, it is well adapted to concerts of this kind.

"Mr. Bispham has a charming personality, and his not unclerical appearance fitted in well with the pastor's place, which he occupied on the platform. His dignity is impressive. * * * His program was, in the main, a scholarly and classic one, and he gave a charming interpretation of Handel and Giordani. The Strauss numbers were well chosen also, and the two Strauss songs he added for an encore were most pleasing, especially the first one. What the French call the 'clou' of the evening was Meyerbeer's 'The Monk,' which Mr. Bispham sang with authority and passion."

Engagements for Oley Speaks.

OLEY SPEAKS, the basso and composer, sang in Brooklyn, Sunday, October 25. His dates for next month include a musical for the benefit of St. Luke's Hospital, November 19; with the Orpheus Society, of Paterson, N. J., November 22, and at a New York concert, November 23. The "Persian Garden" will be sung at the latter date. Negotiations are pending for other concerts and recitals during November and December.

M M E. SHOTWELL-PIPER

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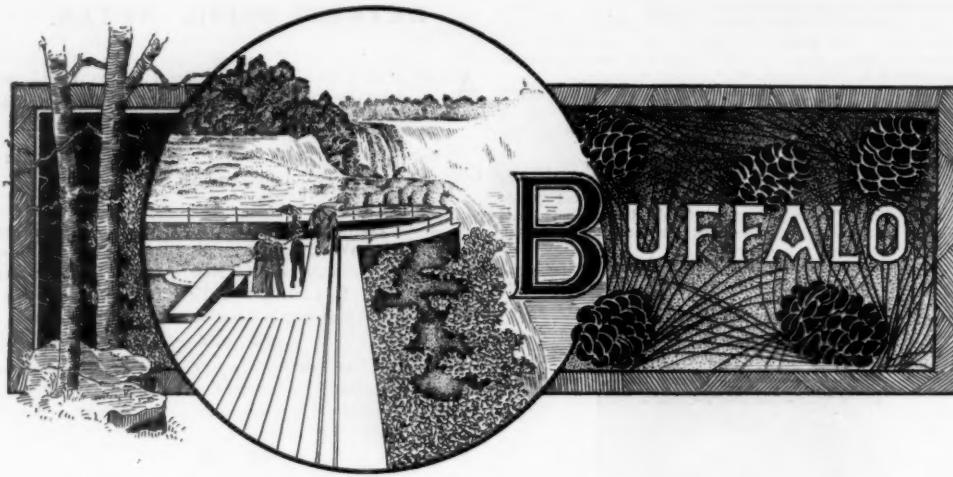
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BUFFALO, October 24, 1903.

ON the afternoon of October 31 William J. Gomph and Harry J. Fellows will give an organ and voice recital. The program is an excellent one, and many people will be able to attend at 2:30, who cannot always go to evening entertainments. The program follows:

Military March, Pomp and Circumstance.....	Lemaire
Recitative, And God Created Man (from the Creation).....	Haydn
Air, In Native Worth (from the Creation).....	Haydn
Meditation	Lemaire
Allegretto	Lemaire
If Thou Wert Blind.....	Noel Johnson
Ein Ton.....	P. Cornelius
Adoration.....	A. Lieber
(Dedicated to Mr. Fellows.)	
Overture to Semiramide.....	Rossini

Last week Suzanne Adams, soprano; her husband, Leo Stern, 'cellist; George Crampton, baritone, the latter from the Bush Conservatory, Chicago, and a pianist named Pyckman gave a concert in Rochester on the 13th of October, at Colonial Hall. Since that event I hear that Suzanne Adams gave a concert at North Tonawanda, which was attended by 1,100 people. Miss Adams made a brief stay in Buffalo to pay a visit to Mrs. Howard Baker, Jr., of this city, prior to going farther West. Mr. and Mrs. Stern are en tour, intending to give a series of sixty concerts in the large Western cities, going as far as Los Angeles.

Miss Rosa Samuel, of Jamestown, N. Y., a young girl only eighteen years old, is to have the distinguished honor of appearing in the Patti concerts, which will cover a period of six months. Miss Roza Zamel (stage name) is a pupil of Ysaye, and she has been studying the violin for five years. Her very flattering press notices have awakened an interest in her favor and Buffalonians may have an opportunity to hear her, for it is definitely stated that Madame Patti will sing at Convention Hall on the evening of November 30.

I wish to correct an error in a statement I made last week. The Misses McConnell did not go to Far Rockaway for lessons, as they had intended to do, owing to Mr. Gogorza's numerous concert engagements, so they remained in New York, and Miss Mabelle McConnell studied vocal music with Gustav Heinrichs and the violin with Max Bendix. In making the correction in justice to all

parties, it is because I wish to accord honor to whom honor is due.



Not long ago I had an interview with Wm. H. Shaw, of 419 Norwood avenue, a teacher of vocal music whose theories with regard to voice culture are quite radical and differ very materially from those advanced by other teachers, but it does not follow that his original ideas may not possess some claim to recognition. I was introduced to a church singer while there, one of his pupils, and several others came in before I left. Mr. Shaw says his class in Buffalo is a large one. Mrs. Reuben S. Fowler assures me that she is delighted with her year of study with Mr. Shaw, and I hear that his classes in Olean and Bradford keep him fully occupied.



On Tuesday evening, October 20, a specially chartered trolley took a party of forty to North Tonawanda, ten of whom took part in the recital given by the pupils of Ch. Armand Cornelle in the Presbyterian Church. No finer auditorium could have been desired. The acoustics were fine, the church well lighted, and filled with a delighted audience of appreciative people, whose admiration grew as they realized that a most artistic performance was being given by amateurs, some of whom could put some professionals to shame, owing to the excellence of their work. The performance developed the fact that each individual has been carefully taught, most of whom have already acquired a fine technic. The opening number, *Fantaisie D minor*, Mozart, was played marvelously well by little ten year old Cora Jean Allan. The child is a little wonder, whose dark blue eyes beam with pleasure as she plays. Being warmly encored she played a portion of Bohm's pretty composition entitled "The Fountain." Her touch is beautiful and her little fingers very skillful. Her teacher has reason to feel proud of her, and also of Miss Lopez, a young Spanish girl, who played in a wonderfully effective style Paderewski's *Minuet in G*. Her second number was Heller's brilliant *Tarantella in A flat*. Nolé's "Elégie," op. 88 was a sad composition, very well played, when one considers that Miss Viola Schwabl was nervous and it was her first appearance in public. "Air de Ballet," op. 31, Cecile Chaminade, was remarkable for the performer's conception of strenuous work. A little less virility and more delicacy of expression is desirable. Miss Ellenor Schwabl has certainly improved. She needs to acquire a better sense of rhythm. As she is ambitious and intends

to make a special study of music her persistence and earnest endeavor will win success. Mrs. Florence Adams gave a very brilliant interpretation of Moszkowski's "Valse de Concert," op. 17, No. 31. Miss Clara Schwab followed, playing Moszkowski's "Gondoliera." Miss Sarah Schiebel has made rapid strides in her art since I heard her in January, and Robert Schumann's "Grillen" ("Whims") was very finely given. Her second number was even more effective, Chopin's Etude, op. 10, No. 5. Three of the most delightful numbers on the program were played by Miss Maytie Williams, who is to be congratulated for her fine interpretation of two of Chopin's numbers, Prelude, C sharp minor, Scherzo, B minor, and Joachim Raff's beautiful composition, "La Fileuse" ("The Spinner"). She was rapturously applauded and responded with another Chopin number. George Lowry made a fine impression in Liszt's "Funeralia," which requires virility and agility and wonderfully well sustained action of the left hand. For an encore he gave an old fashioned minuet, remarkable for lightness of touch and delicacy of expression. "Marche Triomphale" (Goria), played by Mr. Lowry and Miss Carrie Gillig, was one of the gems on the program. It was splendidly played. Miss Gillig responded with a fine selection, and all were delighted with the pearly tones which her supple, skillful fingers evoked. She plays delightfully, with ease and intelligence. The "Tannhäuser" Overture (by request) was a brilliant finale to a most enjoyable entertainment. The players were Mr. Lowry and Miss Williams at one piano, Miss Argus and Miss Adams at the other.

At the close of this fine recital the Buffalo party, having been asked to remain, were entertained in the church parlors and were served delicious refreshments by Mrs. William Allan, Mrs. Dr. Leonard, Mrs. Cameron, Mrs. McPherson, Mrs. Roman, assisted by their husbands. To Mr. and Mrs. Allan is due the credit of arranging the recital and chartering the trolley. There was another carload of Buffalonians who came down to Tonawanda and who said the trip had repaid them.



In the accounts of Miss Paulette Antoine's recent recital the Buffalo critics were hardly fair. One should not judge an amateur by the standard applied to professionals; neither should they assail a performer with a caustic pen merely because petty jealousy of a successful teacher blinds their judgment to the merit of the work accomplished. No one with any sense claims that Miss Antoine's playing is perfection, but one wonders that so young a girl can do as well as she does. One critic, however, in his desire to please went into the other extreme, and wrote that she was young, gifted, beautiful, talented, graceful, &c., piling Pelion upon Ossa, until the adjectives reached almost up to high Olympus. The other critics went after the ambitious French girl like a pack of hounds after their prey. Some of the people who were most critical could not have played the program through, and none could from memory, as Miss Antoine did. Portia once said: "It was easier to teach twenty what were good to be done than to be one of the twenty, to follow my own teaching." The truth of this observation lies in its application. If I were Miss Antoine I should spend the next two years in earnest study; appear in no recital until people would grant me simple justice.

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A WAGNERIAN FESTIVAL EPILOGUE.

THE curtain has fallen upon the Wagner-Leichner tragico-comedy, the late note has died away, the banquet is ended. What was it all about? A great one, of the tribe of the Maminettes, has set up an image to Richard Wagner. Around this image he has laid a garland of feasts and musical festivities, which he called the Richard Wagner celebration. But enlightened Germany shudderingly drew a veil before its eyes—the manliest of our countrymen turned away with shame—shame at the market hubbub pushing its way into men's notice—in the name of a genius! And gleeful newspaper scribes made the most of this fresh opportunity of bewailing the reappearance of discord in the Fatherland. Yet never has Germany been more united in opinion than in this matter of Herr Leichner's Wagner Fest! The details of this spectacular affair seem worthy of closer consideration. A man erects a monument, and in return gets nothing but gibes and abuse. How is this to be explained? First of all this fiction which has been preached so persistently, that all this honor was meant for Richard Wagner, must be got rid of altogether. Honor to Richard Wagner forsooth? As if one could do honor to a genius in any way but in seeking in all humility and devotion to emulate his struggles and endeavors in the field of art. No; a monument to Richard Wagner can never be more than a slight token of the gratitude his country owes him. This, indeed, was precisely Leichner's intention. A backward glance over the course of events will show the justice of this view.

Herr Leichner closed the subscription by giving from his own means the greater part of the sum required. People there were who immediately declared that he wanted to get the game into his own hands—to make himself the centre point of a great celebration. To me this seemed at the time mere malice. It seemed to me far more probable that Leichner had said to himself, "Rather than have the worry of subscriptions dribbling in, I will give the required sum myself, and put an end to this slow business."

Now when anyone wants to set up and dedicate a statue to an artist, in order to do homage to the object of his devotion, his whole endeavor must be that everything in connection with the erection and dedication of the monument shall take the form most worthy of and most in harmony with the spirit of the master. In the present case, the founder of the monument would, of course, be obliged to begin by asking the Wagner family for their assistance in making the celebration worthy of the memory of Richard Wagner. This he failed to do, perhaps from a feeling of reluctance to intrude upon them the numberless worries of preparation. But he likewise omitted to consult the various Wagner societies which could doubtless have given him much good advice. Nor did he take counsel with any of the men who were intimately acquainted with Wagner's work and thought, neither with Chamberlain, nor Hans von Wolzogen, nor Richter, nor with any other great artist; he simply ignored all who were competent to give advice and collected around him a little staff of fellow workers whom I will here neither name nor describe—lest my feelings overcome me.

And now a disgraceful thing happened. A campaign of advertisement took place such as I have never yet wit-

nessed, though my experience in this direction has been by no means limited. Items of news concerning the monument fell like hail upon press and public. Day after day people were enlightened on matters of absolute indifference—the color of the marble, the weight of the block, the plans for the fest. All this and more was proclaimed aloud from the house tops. Every notice, moreover, was an infringement upon good taste and tact. Is it not difficult to understand that people of higher artistic and intellectual culture at first heard this unmelodious tumult with astonishment and dismay, then turned aside in disgust, and finally raised their voices in indignant protest. Invitation after invitation was declined, ridicule was lavished upon the founder of the monument, but this zealous beater of the tomtom continued his efforts with undiminished ardor. Every day one read the most startling announcements: Herr So and So has joined the honorary committee; Herr So and So has promised to be present; an international and music congress will take part in the celebration; and to crown all—a cry of jubilation—the millionaires are coming! Had Herr Leichner further announced that the giant Machnow would be pleased to join the honorary committee and that the Siamese twins had kindly promised their co-operation, no one would have felt the least astonishment, for this would have admirably suited the style and character of the whole concern.

If a prize had been offered for the best answer to the question: "In what fashion can we most unworthily and ridiculously celebrate Richard Wagner," Herr Leichner's idea of a festival would have undoubtedly carried off the prize.

Wagner's strength as an artist lies mainly in the fact that every fibre of his being has its root in the national soil; that he continually fights for the pure and inevitable Germanism ("Deutsch sein müssen") of German art; it will therefore be understood that at a Wagner festival all must be national and nothing international, the music must all be German music. It is also understood that a statue of Richard Wagner, that dramatist of the first rank, must not be set up to the strains of concert music. But now observe the program! One must read it over and over to fully realize its inconsistency and lack of taste.

The frippery and tinsel of the reception evening, the unveiling with Wagnerian music, arranged—just fancy!—with a choir for male voices and a military orchestra—the foolishness of attempting to crowd three historical concerts into a single day—a Wagner concert, an impossible international concert and then the distribution of prizes—such an olla podrida has never been heard before.—From the Berlin German Times.

An Accident to Sousa.

JOHN PHILIP SOUSA had a fall from his horse last week, in Washington, and was severely but not seriously injured about the head and shoulder. The composer is being well cared for at the home of his mother, and it is expected that he will have entirely recovered in a fortnight or so.

VIOLINS FOR SALE—Two old Italian violins (genuine Ruggeri) can be seen by applying to R. A., care MUSICAL COURIER.

OPERA IN EUROPE.

Performances Given in September.

ALTONA.—2, "Mignon"; 10, "The Jewess"; 18, "The Trumpeter of Säkkingen"; 22, "Merry Wives of Windsor."

HAMBURG.—1 and 11, "Fidelio"; 3 and 16, "Tristan and Isolde"; 14 and 27, "Carmen"; 5, "The Jewess"; 6 and 21, "Lohengrin"; 7, "Walküre"; 8, "Merry Wives of Windsor"; 9, "Flying Dutchman"; 12 and 24, "Tannhäuser"; 13 and 23, "Queen of Sheba"; 15, "Mignon"; 17, "Marriage of Figaro"; 19, "Meistersinger"; 20, "Huguenots"; 25, "Magic Flute"; 26, "Cavalleria Rusticana" and "Trovatore"; 28, "Faust"; 29, "Romeo and Juliet"; 30, "Siegfried."

LEIPSIC.—1, "Mignon"; 2, "Oberon"; 3, "Lohengrin"; 4, "Daughter of the Regiment"; 5, "Trumpeter of Säkkingen"; 6, "Freischütz"; 9, "Taming of the Shrew"; 10, "Wildschütz"; 13 and 29, "Prophet"; 15, "Magic Flute"; 16, "Czar and Carpenter"; 19, "Siegfried"; 20, "Undine"; 21, "Martha"; 23 and 25, "Euryanthe"; 27, "Walküre."

MUNICH.—27, "Der Gaukler"; 28, "Magic Flute"; 30, "Muette de Portici"; 23, "Marriage of Figaro"; 25, "Così fan tutte"; 1 and 8, "Meistersinger"; 4, "Lohengrin"; 5, "Tristan and Isolde"; 7, "Tannhäuser"; 11, "Das Rheingold"; 12, "Walküre"; 13, "Siegfried"; 14, "Die Göttterdammerung."

VIENNA.—1, 7 and 20, "Pagliacci"; 2, "The Golden Cross"; 3, "Marriage of Figaro"; 4, "Faust"; 5, "Carmen"; 6, "Rienzi"; 7, "Cavalleria Rusticana"; 8, "Flying Dutchman"; 10, "Tannhäuser"; 11 and 25, "Rigoletto"; 12, "Lohengrin"; 13 and 28, "Hofmann's Tales"; 14, "Tristan and Isolde"; 15, "Huguenots"; 16 and 29, "Louise"; 17, "Trovatore"; 18, "La Dame Blanche"; 19, "Rheingold"; 21, "Die Walküre"; 23, "Pique Dame"; 24, "Siegfried"; 26, "Aida"; 27, "Götterdämmerung"; 30, "Meistersinger."

Lectures on Wagner and "Parsifal."

DECEMBER 17, 18 and 20 are the first dates for the New York lectures on "Parsifal" and the "Bayreuth Festival," which Helen Rhodes (Mrs. Charles W. Rhodes) will deliver under the management of Daniel Frohman. Mrs. Rhodes will appear at the new Lyceum Theatre throughout the months of December and January. Mrs. Rhodes has a most attractive personality, a fine stage presence and beautifully modulated voice. Her collection of colored pictures are exact reproductions of the stage scenes at Bayreuth. For this season Mrs. Rhodes has a new lecture entirely on "Parsifal," and she will alternate this with her other lecture on "Wagner and the Bayreuth Festival." Monday of this week Mrs. Rhodes opened a tour that will extend West as far as Toledo, Ohio. Later she will lecture in Baltimore and Philadelphia. Her appearances in these two cities will also be under Mr. Frohman's management.

Mrs. Rhodes' book on "The Legend of the Holy Grail and Parsifal" will come from the publishers about the middle of November.

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The Great Musicians.—It is astonishing that a firm like Breitkopf & Härtel, so prominently identified with the question of music and music publishing, should descend to publish a work of such dimensions as "The Great Musicians," and not invest sufficient money in it, doing it at all, to produce it on good paper with new and original cuts, instead of taking old electrotypes and stereotypes and revamping the same, and illustrating their utter incapacity to appreciate the art and the science of modern printing.

The first picture they publish in this pamphlet is that of Palestrina, a copy of an old oil painting that had probably been used in any number of previous editions, placed on a page with badly balanced type, and an absolute lack of editing. The very first paragraph begins with a quotation and ends without a quotation. After turning the page one finds a quotation in the wrong place. The extracts of certain criticisms on this subject are absolutely unintelligible unless one prepares himself beforehand to meet obstructions, which he must remove as he progresses in the labyrinth of explanations. No one knows whether these are quotations from expressions of opinions or whether they are the expressions of opinions of the firm itself. The most primitive system of typography has been brought into play. It is probably due to the fact that the person who edited the English translation is a German who follows the academic course. In this country a book of that kind would be thrown aside as an effort of amateurs. For instance, on page 11 (the 11 itself being a hieroglyphic) we find the following statement, which we reprint exactly as it appears, with the exception of the horrible old fashioned type which is used: "Palestrina's Select Works in an addition, for practical use, based upon the complete edition, and edited by Fr. X. Haberl, Mich. Haller, Ign. Mitterer and Others," representing a terrible conglomeration of abbreviations. The first says: "While the publication of the complete works of Palestrina was in progress, we received repeated requests to bring out a vocal score in the treble clef, &c., &c." "To bring out" is very excellent.

It is in this indifferent manner that the whole book represents an indifferent insult to modern musical intelligence.

Johann Peter Sweelinck appears before us in a quadrangular half tone which might represent a sleight of hand performer in the eighteenth century, with his Van Dyke beard and a couple of fists which prove that he never could play the organ without covering two keys at once. His hands are as big as his face. The type on this page is mixed with all kinds of fonts, and if anybody understands it he ought to get a leather medal. All through the book such discrepancies appear.

Frederick the Great, on page 37, represents a French general of the wars of Louis the XIV. It might as well be Turenne as Conde, although it looks like the Marquis de Rambouillet or his son.

Very naturally, no mistake could be made with Gluck, who appears in an exalted state on page 39, and immediately after him is a medallion plate of Gretry.

It doesn't make any difference whether the one plate is a square or the other a circular, the probability being that Breitkopf & Härtel have solved the mysteries of squaring a circle.

What is the use of going into this thing any further, except to call attention to the cut of Josef Lanner, which, instead of being a half tone, is a wood cut, and one of those old wood cuts that have been used over and over again until there is no excuse or apology for their repro-

duction. Lanner looks like an ape just introduced in the Bronx Park.

It is impossible to understand how a firm like Breitkopf & Härtel can expect to receive the commendation of intelligent people by exercising so little discretion in the issuing of a catalogue.

One Hundred Ear Training Exercises, in progressive order—By Reinhold Faelten. Published by Arthur P. Schmidt.

This is a useful and practical little volume on a subject which should be included in the teaching curriculum of every progressive music teacher. Scales and finger exercises have their advantages, but of what use is even a perfect technic without a well trained and accurate ear? In his "Introduction" the author explains his aim as follows: "(1) These exercises are wholly definite in their object and in the manner in which they should be solved. (2) They avoid in their solution the thoughtless use of staff notation, and suggest a manner of solution which necessarily corresponds with the act of thinking itself. (3) They are given in progressive order, one emerging from the other. (4) They allow sufficient freedom to the experienced teacher, who may use them with suitable modification. (5) They make the piano, with its ready made tones, the centre of operation. (6) They may be used as a guiding handbook by the pupil himself, and when used in this manner the pupil should be urged to practice 'ear training' at home, so that another musical member of the family may do the work assigned to the teacher, or two pupils may help each other, and thus work together." It must be acknowledged after a cursory glance through the forty-seven pages of Mr. Faelten's booklet that his exercises look as though they might do exactly what he claims for them. They are terse, ingenious, and, above all things, simple enough to be eminently practical.

Twenty Preludes.—By Arthur Foote. Published by Arthur P. Schmidt.

These are short, melodious pieces that serve the purpose of etudes, not too difficult and yet interesting and even original in construction. Some of them are good practice in scales and arpeggios, and both hands are given their full share of the exercise. There are short studies, too, for the left hand alone, for the trill, for rhythm, phrasing and accent.

Technic and Melody.—Fundamental Course for the Pianoforte—By Cornelius Gurlitt, op. 228. Published by Arthur P. Schmidt.

This is a successful attempt at the compilation of a complete and practical "method," to serve as an improvement on the older works of that kind by Damm, Wagner, Lebert and Stark, &c. Gurlitt has had long and creditable experience as a writer of music and studies for beginners and primary pupils, and in these three volumes he embodies this experience succinctly and engagingly enough to interest the teacher as well as the student. Particular attention is paid to the explanatory texts, and these are pithy and to the point. Those musical examples not written by Gurlitt himself are carefully selected from the works of the best composers, simplified and adapted by the editor. All the texts are in German and English, and have been revised and printed with evident care. "Technic and Melody" will appeal to teachers, and should have a large and steady sale.

Love, Love, Love!—Song. Words by Ella Wheeler Wilcox, music by Walter Pulitzer.

A melodious ballad, the music of which follows well the movement and the spirit of the poem.

System der Musikalischen Rythmik und Metrik.—By Hugo Reimann, Ph. D. Published by Breitkopf & Härtel.

Dr. Reimann, professor at the Leipsic University, has made a life study of the scientific aspects of music, and this work represents the sum total of his investigations,

as previously given to the musical world in his special editions of some of the music of the classical masters. "Rhythmik und Metrik" is not a book for light reading, nor does it contain anything understood of the amateur and the trifler in music. In order to follow Dr. Reimann's arguments, demonstrations and formulas it is necessary for the reader to have at least a working knowledge of harmony, counterpoint and form. It is a strictly scientific treatise, uncompromising, perhaps, but based on mature reflection and a well defined system. Dr. Reimann asserts that in the study of music too little stress is laid on the science of rhythm and of phrasing, and he seeks to supply a text book that should serve as a groundwork for further endeavor and research in this direction. One does not always feel inclined to agree with the results obtained by a close application of Dr. Reimann's system, but at least he advocates nothing which he is not able to explain and even to defend with the logic and authority of science. Quotation from the work were idle labor, inasmuch as the pages are filled with musical excerpts that are indissolubly bound up with the text. A study of Dr. Reimann's work is to be recommended, if only for the wealth of suggestion and examples it contains.

Harper in "Creation."

THE Newark Evening News, of October 19, spoke of Mr. Harper's appearance the night before as follows:

William Harper, the New York basso, put to his credit a performance which was not only a splendid revelation of vocal resources and artistic equipment, but also inspired the other singers to do the best of which they were capable, and left on the big audience a lasting impression of noble achievement in song.

Mr. Harper's appearance on this occasion was his first in Newark since he won his notable success in the song recital given by him in Mendelssohn Hall, New York, last season, and a good deal of curiosity was felt as to how he would acquitted himself in one of the most exacting roles written for a basso by a composer of oratorios. Any doubt as to his ability to meet fully its requirements vanished during his singing of the great air, "Rolling in Foaming Billows," in Part I. The amplitude, sonority, richness and range of his tones; his fluent and easy vocalization resulting from a thorough knowledge of the technic of vocal art; his clean enunciation and intelligent delivery of the text and his broad, dignified and vital style in singing invested his work with the distinction that such manifestations of fine art in musical interpretation and in the use of a superb voice in uplifting utterances confer. His phrasing throughout the evening was so artistic and meaningful as to convey the significance of the text in a way that emphasized its import and delighted all who recognize the value of this essential to the enjoyment of oratorio. In the "softly purring" passage of the air referred to he showed an ability in cantabile singing possessed by so few professional singers today, and sang the lovely measures with a suavity, delicacy and charm that were irresistible. Mr. Harper was equally successful in the interpretation of the other recitatives and airs falling to him and in the concerted numbers, and judged by his performance on this occasion he must be ranked among the foremost bassos on the American concert stage.

Zudie Harris' Season.

ZUDIE HARRIS, the young American pianist and composer, who made such an exceptional success last winter in Berlin, Paris, London and Dresden, has been booked for many important concerts in Europe this season. Her campaign will open with a tour of recitals, at which the well known Berlin baritone, Alexander Heinemann, is to sing several of Miss Harris' songs and ballads. There will follow for the gifted pianist two appearances, with orchestra, and then concerts throughout Southern and Western Germany. Miss Harris' "Mowgli" aria, with orchestra, is soon to be done in Potsdam, and a group of her songs figures on the program of the Berlin song recital of Alexander Heinemann. Lilli Lehmann has long ago included the Harris lyrics in her repertory, and they have been sung in Berlin, too, by Ellinor Nesta and other singers of renown. Zudie Harris will make this her last season abroad before her American début, now definitely set for the fall of 1904. Her first appearance will be in New York, with an orchestra, when Miss Harris will probably play her own concerto. At this concert the "Mowgli" aria also will be performed.

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RIO DE JANEIRO.

RIO DE JANEIRO, October 1, 1903.

CHE musical season in Rio de Janeiro begins in August with the arrival of the Italian Opera Company, which has for many years sung in the Teatro Lyrico, and is always composed of the best elements, young and fresh voices; then this city, eminently musical, attracts every year distinguished artists celebrated in Italy. The grand attraction this year has been the tenor Enrico Caruso. From the time of Gayarre, Mario and Tamberlik there has not been heard such a voice. He was heard in "Tosca," "Rigoletto," "Manon Lescaut," of Puccini, and "Iris," enchanting all who heard him with his admirable effects. Caruso goes to New York and I am sure will occupy the vacant place of De Reszke. With Caruso we have heard the soprano Emma Carelli, who had an immense success in "Iris."

The soprano Linda Brambilla is a singer of the old school, and her agilities and bel canto equal those of Sembrich, Toresella and Tetrazzini.

The mezzo soprano is Eleanore de Cisneros, an American. It is the first time one of our countrywomen has come here with the opera company. She presented an exceptional Amneris, tall and elegant of figure. Her voice is of great power and beautiful quality; united to her vocal attainments is an absolute stage possession which procured for her applause and admiration in her grand scene in the fourth act of "Aida." Afterward she sang Laura in "Gioconda," receiving much applause in the romanza of the second act, "Stella del Marinari," which is generally omitted on account of its difficulties and high tessitura. "Carmen," "Faust," "Linda di Chamounix" and "Rigoletto" brought her other successes. Her method is completely Italian and in Pierrotto of the "Linda" she proved that there yet exist contraltos who can trill and sing arpeggios.

The tenor Octavio Frosini possesses a strong voice and a most agreeable mezzo voce. He sang "Faust," "Mefistofeles," "Bohème," "Traviata," "Carmen" and "Pagliacci."

The baritones Parvis and Cigada and the basses Lucenti and Montico completed this magnificent group of artists. We have had grand concerts also by the violinists César Thomson and Chiapietelli and the Brazilian pianist Oswaldo, with good results, artistic and financial.

Earlier in the season were heard Rejane and Antoine, and now arrives Jane Hading at the Lyrico, to remain until the commencement of the summer, when the city becomes deserted and everybody flies to his garden home at Petropolis in search of purer air.

DORIAN GRAY.

Anita Rio's Engagements.

MISS ANITA RIO, the young soprano, will begin this season with a short recital tour through New England. Her dates include Worcester, Mass., on October 25; Spencer, Mass., October 26; Great Barrington, Mass., October 27; Florence, Mass., October 28; Hardwick, Vt., October 29; Montpelier, Vt., October 30; Barre, Vt., October 31; New Bedford, Mass., November 2; Lincoln, Mass., November 3, and Providence, R. I., on November 4.

Miss Rio will also sing with the New Haven Symphony Orchestra (Horatio Parker conductor) on November 12; the Hudson (N. Y.) Choral Society, November 23, and the Newark (N. J.) Arion Society (Professor Lorenz conductor) on November 30.

Miss Rio's triumphs throughout the United States last season are well remembered, and as a result engagements have been showered upon her from every part of the

country, and her bookings for this season show that her name will appear upon the programs of all the prominent oratorio and festival societies as one of their principal attractions.

GENEVRA JOHNSTONE BISHOP.

GENEVRA JOHNSTONE BISHOP, one of America's leading sopranos, will be very busy during the season. As recently announced Madame Bishop will sing in Mexico during the autumn, and then make a tour of



GENEVRA JOHNSTONE BISHOP.

the Pacific Coast in January and February. About the beginning of December Madame Bishop will be in New York.

We herewith present an excellent portrait of this distinguished artist.

"The Creation" in Newark.

THE first of the oratorio services of the Peddie Memorial Choir, of Newark, N. J., occurred on October 18, Louis Arthur Russell conducting. The work performed was Haydn's "Creation." The local press speaks highly of the performance, which was given before an audience of nearly 2,000 people, and many were unable to gain entrance to the large auditorium. Mendelssohn's "Athalie" will be sung by this choir in November.

THE PHILADELPHIA ORCHESTRA.

THE Philadelphia Orchestra will open its fourth season at the Academy of Music Friday afternoon next, at 3 o'clock, when the first public rehearsal will be given. The first symphony concert will take place Saturday evening at 8:15 o'clock, at the Academy. The soloist for both rehearsal and concert will be Adele Aus der Ohe, the eminent pianist, who has not been heard in this country for a number of years. She will play the romantic Schumann Concerto in A minor.

A few changes will be noticed in the personnel of the orchestra, and Fritz Scheel will, of course, wield the baton. The program for the public rehearsal and the symphony concert will be identical, and is as follows:

Symphonie Pathétique, op. 74.....Tschaikowsky
Concerto for Piano and Orchestra, A minor, op. 54.....Schumann
Concerto Grosso for Strings, G minor.....Handel
Hugo Olk and Heinrich Bobell, violin obligato.
Herman Sandby, 'cello, obligato.

Overture, Tannhäuser.....Wagner

The advance sale of season tickets has progressed in a manner so satisfactory as to warrant those who are interested in this organization in the belief that its future permanency is now well beyond question. The renewed interest being taken in the orchestra is evidenced not alone by this but by the willingness of those who have heretofore not been guarantors to subscribe to the guarantee fund. Mr. Scheel was much benefited by his Western trip, and is enthusiastic over the season's prospects.

A new tenor to be introduced among the soloists who will be presented at the concerts of the orchestra this season is Paul Volkmann, a young singer who has recently made Philadelphia his home. Mr. Volkmann has sung for Mr. Scheel, who is enthusiastic over his fine voice. He has been heard a few times in private recitals here, and his voice has elicited high praise from musicians, and it is expected that he will be received with great favor by the orchestra's audiences. He has a powerful organ, true and clear, and he is an ambitious worker. He will sing the tenor part in the quartet when the orchestra presents Beethoven's Ninth Symphony with quartet and chorus, and will also be heard as the soloist at several of the out-of-town concerts to be given by the orchestra.

J. Jerome Hayes' Pupils.

THE following program will be given by the pupils of J. Jerome Hayes at his new studio in the Van Dyke Monday evening, November 2:

Moonlight Sonata.....	Beethoven
Mrs. Luella A. Coburn,	
Open Thou, My Love, Thy Blue Eyes.....	Massenet
Miss Charlotte V. McCartie,	
The Sweetest Flower that Blows.....	Hawley
A. G. Kooblitz,	
Summer	Chaminade
Miss Mary Lewis Haley,	
Prologue, Pagliacci.....	Leoncavallo
Heathie Gregory,	
Die Biekehrte.....	Stange
Sing-a-low	Brainerd
Mrs. John B. Huggins,	
O Santa Madaglia, Faust.....	Gounod
Dio Possente.....	Gounod
Mr. Riley and Elmer Phillips, Jr.,	
Villanelle	Dell' Acqua
Miss Ella Marie Jepson,	
Cujus Animam, Stabat Mater.....	Rossini
John A. Clarke,	
Einsam in trüben Tagen, Lohengrin.....	Wagner
Mrs. Coburn,	
Sehnsucht	Castello
When Love Is Done.....	Alling
Mr. Gregory,	
I'm Wearin' Awa'.....	Foote
Request	Chadwick
Miss Maud Ambrose Reeves,	
Glee Maiden, Red Hussar.....	Solomon
Mrs. Mary Cahil Weed,	
Pro Peccatis, Stabat Mater.....	Rossini
Mr. Phillips,	

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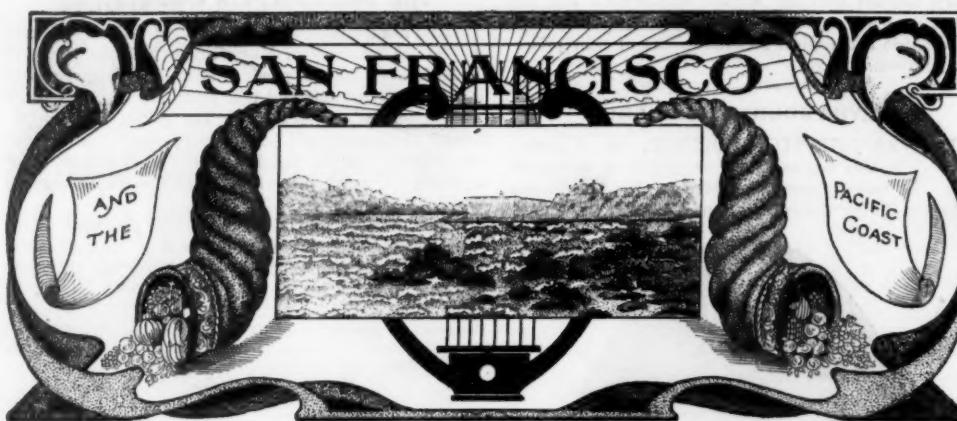


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SAN FRANCISCO, Cal., October 16, 1903.

CHIS week has been marked by the advent of Augusta Cottlow, who is playing at Lyric Hall under the direction of Will Greenbaum. Miss Cottlow has given two recitals, the first on Tuesday night, the second Thursday, last night a recital in Oakland, and this afternoon a matinee recital at Lyric Hall, in which the pianist will be assisted by Natorp Blumenfeld, violinist, who played at the first recital on Tuesday night. Miss Cottlow's last appearance here was some ten years ago, when she was still a child, and though she is still a child in stature, she has grown prodigiously in her technical ability and accomplishments. Her work seems to be characterized by strength, power and splendid execution rather than tenderness, but she excites admiration for the manner in which she handles a difficult composition, and though her hand is wonderfully small, she gave the Schubert-Tausig "Marche Militaire" splendidly. A feature of the program of Thursday night was the playing of two compositions by a young local composer, Samuel Bollinger. The numbers under Miss Cottlow's fingers showed decided beauty of form and originality. The applause that followed their rendition was a tribute to the composer as well as to Miss Cottlow's performance. At the close of the concert, among those who assembled in the green room to congratulate Miss Cottlow upon her work were Mr. and Mrs. L. S. Sherman, Mrs. Oscar Mansfeldt, Mr. and Mrs. Samuel Bollinger, Mrs. Ernest Lachmund, and young Albert Elkus, of Sacramento. The Cottlows will hold an informal evening tomorrow for the reception of their friends in the city, and have asked Mrs. Mansfeldt to present her young pupil, Maurice Robb, and have him play for Miss Cottlow.



Following are the programs played by Miss Cottlow at her two concerts, Tuesday and Thursday evenings:

TUESDAY NIGHT.

Prelude and Fugue for organ, D major..... Baen
(Arranged for piano by Ferruccio Busoni)
Miss Cottlow.

Violin solos—
Kol Nidrei..... Bruch
Serenade..... Haydn
Two movements from the Sonata in B minor..... Bach
Sarabande. Bourée..... Vieuxtemps
Air Savoyard..... Vieuxtemps
Reverie..... Wieniawski
Romanze et Rondo Elegante..... Natorp Blumenfeld.

Capriccio, B minor, op. 76..... Brahms
Nocturne, F sharp minor, op. 48, No. 2..... Chopin
Scherzo, C sharp minor, op. 39..... Chopin
Miss Cottlow.

Romanze, A minor, op. 5..... Tschaikowsky
Etude de Concert, D flat major..... Liszt
Polonaise, E major..... Liszt
Miss Cottlow.

Trio for Piano, Violin and 'Cello, B flat major, op. 52..... Rubinstein
Miss Cottlow, Mr. Blumenfeld and Mr. Weiss
Fred. Maurer, accompanist.

THURSDAY NIGHT.

Rondo, A minor..... Mozart
Thirty-two Variations, C minor..... Beethoven
Papillons, op. 2..... Schumann
Mazourka, B flat minor, op. 24, No. 4..... Chopin
Ballade, F major, op. 38..... Chopin

Poianise, E minor, op. 46, No. 12..... MacDowell
Idyl, C major, op. 5, No. 1..... Bollinger
Scherzo, B minor, op. 1, No. 1..... Bollinger
Marche Militaire..... Schubert-Tausig

SATURDAY MATINEE.
SPECIAL REQUEST PROGRAM,
By Miss Cottlow and Mr. Blumenfeld.
Variations Séries..... Mendelssohn
Intermezzo, A flat major, op. 76, and Rhapsodie, B minor,
op. 79..... Brahms
Polonaise, F sharp major..... Chopin
Kreutzer Sonata.....

Mrs. Ernest Lachmund will hold a musicale at her Berkeley studio tomorrow afternoon. She will be assisted in her program by Mr. Walter Manchester, violinist, late of Brussels, and Mrs. Tierney, vocal pupil of Mrs. Lachmund.



At the Sorosis Club Monday afternoon a program of violin music is to be played by Otto Spamer, who had such a successful introduction to the San Francisco public at one of the late symphony concerts. It has been arranged to have young Albert Elkus present a program of his own compositions before Sorosis in the near future. The music of the club is under the direction of Mrs. Oscar Mansfeldt.



At the photographic salon now open at the Hopkins Art Institute the musical evenings are under the direction of Sir Henry Heyman.



Word comes from Stockton of musical progress in that city. The Saturday Afternoon Musical Club met on the 10th inst. and re-elected the following officers for the coming year: President, Miss Elliot; vice president, Mrs. Sargent; secretary and treasurer, Mrs. Hodgkins. The work as planned by the program committee was laid before the club for approval, and the prospect for satisfactory results from the year's work was found to be most encouraging. Six new names were enrolled for active membership, and it is hoped soon to enroll a large number of associate members, the object in view being the engagement of artists for concerts to be given in Stockton, as is now the case with the Saturday Club of Sacramento. The Stockton club members are doing all in their power to promote a growth of the club and the club's interests among the members, and as the object is a most worthy one there is bound to be ultimate success as in the sister club in the capital, and at San José.



The Zoellners gave a very enjoyable concert at Stockton last week, which was pronounced a treat by Stockton people. Zoellner père is a member of the New York Tonkunstler Verein, and the daughter is also a very good violinist. The Zoellners were assisted by Miss Effie Morris, soprano. The following program was rendered:

Concerto (two violins and piano)..... D. Alard
Joseph Zoellner, Nettie Zoellner, Joseph Zoellner, Jr.

Piano solos—
Impromptu..... Reinhold
Venetian Love Song..... Nevin

Violin solo, Legende..... C. Bohm
Nettie Zoellner.

Quartet, selected..... Zoellner Family.

Nocturno (viol d'amour and violin).....	Kral
Violin solo, Mazurka.....	Musin
Soprano solo, with violin obligato.....	Zoellner, Sr.
Piano solos— Elegie	Nillet
Serenata	Moszkowski
Ave Maria (violin, viola, piano).....	Bach-Gounod
.....	Zoellner Family.

One of the most interesting events of the season will be the presentation of Bemberg's "La Ballade du Désespéré," which will be presented at the Alcazar Theatre on the afternoon of October 23, by Mrs. Birmingham, contralto soloist; Miss Genevieve Morony, accompanist, and Florence Roberts, dramatist. This most entertaining and interesting composition is quite the vogue in Europe, where Mrs. Birmingham presented it last year with signal success, and all the greatest artists are giving it at special performances. Mrs. Birmingham has already made a notable appearance in the "Ballad of Despair," in London, where, by order of the Queen, it was given in English at the Shaftesbury Theatre. The "Ballad" was given before the Sorosis Club by Mrs. Birmingham on her return from England, and with signal success. The event is bound to be most enjoyable, its very novelty insuring this, aside from the talent engaged to present it.

Next week the Duss Orchestra, with Nordica and Katherine Fiske, will be with us.

MRS. A. WEDMORE JONES.

The Broad Street Conservatory.

HERE was a pupils' recital on Wednesday evening, October 21, at the Broad Street Conservatory of Music, 1329 and 1331 South Broad street, Philadelphia, of which Gilbert R. Combs is director. The program follows:

Piano solo, Bridal Procession.....	Grieg
Piano solo, Nocturne.....	Miss Clara E. Fetter
Clarinet solo, Robert le Diable.....	Sgambati
Piano solo, Liebestraume.....	Miss Mary Rolling
Piano solo, Valse d'Amour.....	Meyerbeer-Rummel
Vocal solo, To Thee.....	Joseph Wayne
Piano solo, Nocturne, op. 15, No. 2.....	Liszt
Piano solo, Grande Fantaisie Militaire, op. 15.....	Warren E. Stranger
Piano solo, Polonaise, op. 9, No. 6.....	Moszkowski
Vocal solo, Sidney Lowenstein.	Miss Nellie Wilkinson
Piano solo, Nocturne, op. 15, No. 2.....	Lebrun
Piano solo, Nocturne, op. 15, No. 2.....	Chopin
Violin solo, Grande Fantaisie Militaire, op. 15.....	Miss Mabel Phillips
Piano solo, Polonaise, op. 9, No. 6.....	Leonard
Vocal solo, Sidney Lowenstein.	Sidney Lowenstein
Piano solo, Polonaise, op. 9, No. 6.....	Paderewski
Vocal solo, Sidney Lowenstein.	Miss Emma Zimmerman

Madame Cappiani Reappointed.

ME. LUISA CAPPIANI has received the following letter:

BUFFALO, N. Y., September 19, 1903.
Mme. Luisa Cappiani, 236 West Fifty-fifth street, New York:

DEAR MADAME—I know you are one of the busiest women in the great metropolis, nevertheless I wish to reappoint you to the office of V. P., and you must not say me nay! You know we meet next June at beautiful Niagara Falls, and we want to make the meeting a big success, so you must come yourself and bring all your students besides your many friends, who will not only enjoy our fine programs, but the delightful trip as well. Please let me hear very soon that you are willing to do your utmost for the good cause as you have done in former years, and I am sure you will be glad to give me your support, for I need just such helpers as yourself. With my very best wishes, and hoping to hear favorably, I am,

Very sincerely yours, JAROSLAW DE ZIELINSKI,
President New York State Music Teachers' Association.

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HAN ideal autumn night and a large audience (so well dressed as to cause a visitor to remark that "Brooklyn must be a fashionable place") marked the opening of the Brooklyn Institute musical season. The recital was given at the Academy of Music by Madame Homer and David Bispham. A song recital is the test by which singers succeed or fail artistically. Any one with a voice and some claim to training can sing an operatic air, but it is in the delivery of an art song or pathetic ballad that the finish, intellect and soul of the artist is revealed. Mr. Bispham, whose singing is wholly controlled by brain and soul, has demonstrated over and over again delightful qualities as a recital singer, and that without detracting any part from his ability as an actor in the music drama. Even when his voice is not at its best he charms his audiences through the subtler forces and the most perfect enunciations in English and German.

Madame Homer, who was advertised in advance as "a soprano," but is known as a contralto, has a voice that some cruel critics describe as a "low soprano." The timbre is hardly contralto, and then when Madame Homer emits her dry, nasal tones the voice loses all the quality that is agreeable and "contralto." The singer did not show the best taste, either, when she delivered that stupid romanza, "Nobil Signor," from "The Huguenots," after singing four art songs. A Meyerbeer aria at a song recital! What next?

As a whole the program for the evening was a disappointment. If any members of the Institute music board are responsible, they should be informed that the advancement of music is of more importance than the exploitation of would-be song writers. When THE MUSICAL COURIER pleads for the American composer it is the MacDowells, Chadwicks, Kelleys, Footes, Kauns and masters of the type that is meant. To permit the unknown husband of an opera singer to have five of his settings sung by his wife at a public concert is pushing the sentiment business beyond the patience of the folks who pay for their tickets. Mr. Homer's songs have nothing to commend them to the critical or even reasonably

intelligent mind. Experiments like this would be all right in a German city where concerts are of daily occurrence, but in a place like Brooklyn, where song recitals, like angels' visits, are few and far between, it is unfair and sinful to spoil an evening by presenting too much that is unknown and untried.

The order of the program follows:

Nosce al Bosco.....	Handel
The Wanderer.....	Schubert
Mon cœur s'ouvre à ta voix.....	Saint-Saëns
L'Esclav.....	Lalo
May Day.....	Walthew
	Madame Homer.
Bitterolf.....	Hugo Wolf
Wenn Du zu den Blumen gehst.....	Hugo Wolf
Ich trage meine Minne.....	R. Strauss
Cécilie.....	R. Strauss
	Mr. Bispham.
Sing Me a Song of a Lad That Is Gone (R. L. Stevenson).....	Homer
Prosipe (Robert Browning).....	Homer
Sweet and Low (Tennyson).....	Homer
Three of Us Afloat (R. L. Stevenson).....	Homer
The Stormy Evening (R. L. Stevenson).....	Homer
	Madame Homer.
Take Hands, Touch Lips (Swinburne).....	Clarence Lucas
When Stars Are in the Quiet Skies (Lyttton).....	Clarence Lucas
Eldorado (Poe).....	Clarence Lucas
Auf Wiedersehen.....	Max Bendix
Pirate Song.....	W. F. Gilbert
	Mr. Bispham.
Die Lorelei.....	Liszt
Aufenthalts.....	Schubert
Schmerzen.....	Wagner
Widmung.....	Schumann
	Madame Homer.
Duets—	
Tritt auf, tritt auf!.....	Brahms
Es rauschen die Wasser.....	Brahms
	Madame Homer and Mr. Bispham.

Mr. Bispham's interpretation of the songs by Hugo Wolf and Richard Strauss was beautiful. There were some good things about the songs by Clarence Lucas and the Pirate Song, by W. F. Gilbert, a young man residing in Somerville, Mass., evoked the greatest enthusiasm. The singer was recalled many times, and no less than two "extras" sufficed to quiet the house. The encores were the characteristic and moving "Killiecrankie," by Herman

Hans Wetzler, and the old English favorite, "Drink to Me Only With Thine Eyes."

The quartet choir of the First Reformed Church and other artists gave a good concert at the church, Thursday night of last week, for the benefit of the music fund. The program is appended:

Quartet, Rigoletto.....	Verdi
Mrs. Coleman, Miss Stilwell, Mr. Chase, Dr. Marshall.	
Dreams.....	Wagner
Air.....	Bach
Danse Montagnarde.....	Mateoli
	Hans Kronold.
Prologue, Pagliacci.....	Leoncavallo
Dr. Eugene Walton Marshall.	
Contralto aria, O My Heart Is Weary (Nadesha)....A. Goring Thomas	
Miss Marie Adele Stilwell.	
Concert Waltz in E, op. 34.....	Moszkowski
William G. Hammond.	
Tenor aria, Awake, Beloved! (Hiawatha)....Coleridge-Taylor	
B. M. Chase.	
At the River.....	Fisher
Capriccio.....	Goltermann
	Hans Kronold.
Cloud Shadows (new).....	Hammond
Spring.....	Tosti
Mrs. Eva Gardner Coleman.	

After the above numbers the quartet gave Liza Lehmann's "Persian Garden."

Tuesday evening, November 17, is the date of Madame Patti's concert in Brooklyn. The famous prima donna will sing at the Academy of Music.

Under the joint auspices of the Brooklyn Institute and the Brooklyn Philharmonic the Boston Symphony Orchestra will make its first visit to Brooklyn this season, Friday evening, November 6.

A singing school for the children of the Arion members is held at Arion Hall every Friday afternoon from 4 to 5 o'clock.

Just a word about the campaign: Dr. W. John Schildge, an officer of the Arion, and in the Männerchor, is a candidate for Register of Arrears on the Fusion ticket.

Lavin, the Tenor, Is Here.

WILLIAM LAVIN, the tenor, who has been in Europe the past three years, returned on the St. Louis last week. During Mr. Lavin's absence he has toured England, singing with Madame Patti, and has also appeared at many London concerts at St. James Hall and Queen's Hall. In Berlin he sang the tenor music in Berlioz's "Requiem," given by the celebrated Philharmonic Society, Siegfried Ochs, conductor. Mr. Lavin's last appearances in London were with the Queen's Hall Orchestra, Henry J. Wood, conductor. A leading London paper, referring to these concerts, said: "William Lavin made one of the greatest successes this season by his exceptionally artistic singing of the air from Puccini's "La Bohème."

Mr. Lavin will remain in this country this season.

Mme. von Klenner.

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**A Few Addresses.**

VICTORIA, B. C., October 11, 1903.

To The Musical Courier:

In my capacity as the secretary of a musical club would you assist me in obtaining the following information, for which I have been asked:

1. The address of Teresa Carreño.
2. The address of Willy Rehberg.
3. The address of Felix Berber.
4. Is Felix Berber married?
5. Who is Teresita Carreño-Tagliapietra?

Thanking you in advance for your courtesy, which is unfailing, I am,

Very truly yours, LAURA B. VAN SLYKE.

1. Kurfürstendamm 28, W. Berlin.
2. Rue Belot, Geneva.
3. Elster Strasse 28, Leipsic.
4. Yes.
5. The daughter of Teresa Carreño.

Unknown.

BALTIMORE, Md., October 7, 1903.

To The Musical Courier:

Will you kindly send the address of — — —? Thanking you for same. Very truly,

E. M. A.

The person whose address you request is a vocal teacher, and naturally we looked for the name in our advertising and subscription lists. Not finding it there, we regret to say that the person must be either dead or retired from the musical profession.

"Elijah."

BROOKLYN, October 10, 1903.

To The Musical Courier:

In the interesting article which you published last week about the Worcester Festival you spoke of the first performance in Birmingham of Mendelssohn's "Elijah." Would you tell me, please, exactly when this performance took place, and oblige, Very sincerely

ADELE WERTHEIMER.

The date was August 26, 1846. Mendelssohn conducted.

Ages of Musicians.

LONDON, September 18, 1903.

To The Musical Courier:

It is nothing new for members of the medical profession to try and scare the public about something or other. These gentlemen are constantly pretending to discover fresh reasons why certain human beings pass away prematurely. The latest instance of this is, however, so hopelessly ridiculous and absurd that it almost passes belief. Some Berlin doctors have just brought forward the theory that the piano is a deadly instrument to those who learn it too soon, inasmuch as it causes nervous disorders which hasten death, and that therefore no one should be taught the household instrument under the age of sixteen! Roars of laughter! But why just the piano should be more dangerous to health than any other instrument these wonderful Berlin doctors unfortunately omit to explain. Of course it ought to be quite unnecessary for anyone to take the trouble to refute such an utterly preposterous theory as this, but the other day I had the curiosity to look through a "Pianists' Dictionary," from which I have culled the following interesting statistics: Six famous pianists reached ages between eighty and ninety (Benedict, Clementi, Cramer, Herz, Pixis and Rameau); twelve between seventy and eighty (Hallé,

Heller, Henselt, Hiller, Liszt, Litoff, Moscheles, Potter, Scarlatti, Schulhoff, Clara Schumann and Taubert); five between sixty and seventy (Brahms, Bülow, Kalkbrenner, Kullak and Anton Rubinstein); seven between fifty and sixty (Dreyschock, Field, Hummel, Jaell, Steibelt, Thalberg and Willmers); five between forty and fifty (Walter Bache, Brassin, Döhler, Nicolaus Rubinstein and Rumel); and three between thirty and forty (Chopin, Mendelssohn and Mozart). Tausig, one of the greatest pianists of all time, was not quite thirty when he died. Of living pianists of fame who have already reached a respectable age may be mentioned Arabella Goddard (sixty-seven), Door (seventy), Leschetizky (seventy-two), Kate Loder, now Lady Thompson (seventy-seven), Walter Macfarren (seventy-seven), Ernst Pauer (seventy-seven), Reinecke (seventy-nine), Saint-Saëns (sixty-seven), and Joseph Wieniawski (sixty-six). It will thus be seen that pianists, like any other human beings, die at all possible ages, and that therefore the theory of these Berlin doctors falls ignominiously to the ground. I am, sir,

Yours obediently,

ALGERNON ASHTON.

The Thern Brothers.

NEW YORK, October 9, 1903.

To the Musical Courier:

Can you tell me what has become of Willy and Louis Thern, the ensemble pianists, who used to travel together and give concerts on two pianos? Very truly,

J. P. FAIRCHILD.

The Therns now are teaching in Vienna, but occasionally they still undertake short concert tours.

Sevcik in Prague.

PRAGUE, September 11, 1903.

To The Musical Courier:

As a subscriber of yours I read in your last number, under "Question and Answers," the following answer of yours about Kubelik's teacher: "There is a conservatory in Prague and Sevcik is the head of the violin department. He has also a large number of private pupils."

Hereby I only try to let you know that Professor Sevcik left the conservatory last year and his successor is Professor Luchi, formerly pupil of Sevcik. He has a great many American and English pupils. Besides him there are two other teachers of the violin—Professor Marak and Professor Lashnor. Yours very truly,

JAN MUNKACSY.

SPRING MILLS, N. Y., October 20, 1903.

To The Musical Courier:

Will you kindly give me the date that Madame Patti is to sing in the city of Buffalo?

Yours truly, JOSEPHINE STONE.

Madame Patti's concert is booked for Buffalo November 30.

Musical Criticism.

(From the New York Tribune.)

HERE was a terrifying report spread abroad yesterday that out of Herr Conried's office had gone forth an edict bidding every member of the Metropolitan Opera House orchestra to shave off his beard and clear his upper lip of its ornament before the opera season opens. Alfred Hertz, the director of German opera, stood in Brown's chop house and stroked his bushy whiskers, his massive beard, like that the little earthmen wore. Then he mopped his shining head. "It cannot be true, this report," he said. "If they ordered me to cut my hair off, yes, I wouldn't mind. But my beard, never! It cannot be true. I have heard nothing of it."

At Mr. Conried's office the report was characterized as "nonsense." But for some members of the orchestra the wind still blew, even after this, with a chilly sound, painfully suggesting the famous catch phrase of half a decade ago.

First Meeting of the Manuscript Society.

MONDAY night of this week the Manuscript Society held the first musical meeting of the season at the handsome Siegel-Cooper auditorium. A critical review of the new music played and sung will be published in THE MUSICAL COURIER Wednesday next. The music presented was carefully examined by the music committee, of which Carl Venth is chairman. The program follows: Trio for Piano, Violin and Cello (MS.) Hermann Spieler, New York

Halmar von Dameck and G. O. Hornberger.

The composer at the piano.

Songs for Alto (MS.) Platon Brounoff, New York

The Eyes and Heart.

The Rose and the Thorn.

The Clown's Serenade.

Mrs. Jeanette Hughmann.

The composer at the piano.

Piano solos—

Sonata Romantique in G (MS.) S. Reid Spencer, New York

Etude Chromatique in G (MS.) P. C. Lutkin, Chicago

S. Reid Spencer.

Songs for Soprano Ernest T. Carter, New York

Tellelais.

I Think of You (with vio'in obligato) (MS.)

Miss Blanche Towle.

Violin obligato, Carl Venth.

The composer at the piano.

Quartet in G (MS.) Carl Venth, Brooklyn, New York
(For two violins, viola and cello.)

Carl Venth, H. von Dameck, Otto Wilhelm and G. O. Hornberger.

The first public concert of the society will be given at Aeolian Hall, Fifth avenue and Thirty-fourth street, Monday evening, November 30. Socially as well as musically the society appears to have taken a "new lease of life," for that accomplished woman, Mrs. Laura Sedgwick Collins, has been appointed chairman of the reception committee.

Muriel Foster on Tour.

MURIEL FOSTER, the eminent English contralto, who is to tour the United States and Canada in the coming spring, under N. Vert's direction, will make her first appearance in this country at Minneapolis on March 2, where she is engaged by the Philharmonic Club for their performance of Saint-Saëns' "Samson and Delilah." appended are some of the criticisms of the London press on her singing of the part of Delilah at the Cardiff (England) Festival last autumn:

The performance tonight ranks with the best given in this country, a result owing, in considerable measure, to the fine reading of the pagan temptress by Miss Muriel Foster. The passion of her singing was tempered by a refinement that added to the fascination of the great scene in the second act, and at the conclusion of the duet with Samson, the words, "O heart of stone, how I do hate thee!" were delivered with a dramatic intensity that testified to exceptional histrionic power.—The Standard.

Miss Muriel Foster undertook the part of Delilah, and scored a veritable triumph. Her beautiful, deep-toned voice is admirably suited for the interpretation of the luscious melodies placed by the composer in the mouth of the temptress, and what melodies these are! Miss Foster sang with real passion in her voice, and conquered her audience as easily as she did Samson. I do not recall hearing a finer rendering of the magnificent love duet of the second act.—The Morning Post.

The chief interest of the performance lay in Miss Muriel Foster's assumption of Delilah. Even those who have closely watched her progress of late were surprised at the dramatic energy always forthcoming at the right moment. It was both a pleasure and a powerful embodiment of a character demanding special gifts for adequate exposition. She sang the music with taste and feeling; indeed, her rendering of the well known air, "Softly Awakes My Heart," could not have been improved upon.—The Daily News.

The singing of Miss Muriel Foster as Delilah was an achievement of the highest merit, and stamps her at once as one of the foremost artists of the day. She sang with a power and variety of expression which held the audience spellbound, and aroused the greatest enthusiasm.—The Morning Leader.

Miss Muriel Foster was exceptionally good; she sang with the rarest dignity and with a sweet sort of potency, which may be said to belong essentially to what can be called the fine art of singing.—The Pall Mall Gazette.

To Miss Foster the chief honors fell. Her performance showed her to be the most brilliant of our younger singers. In beauty and variety of expression and excellence of method it was of the highest merit.—The Star.

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JACQUES THIBAUD HERE.

Boston Symphony Orchestra.

Second Concert—Review by Philip Hale in the Boston Herald.

THE program of the second concert of the Symphony Orchestra, Mr. Gericke conductor, given last evening in Symphony Hall, was as follows:

Overture in C major, op. 115.....	Beethoven
Concerto for Violin.....	Mendelssohn
Waldweben, from Siegfried.....	Wagner
Tango, concert piece for violin.....	Arbos
(First performance.)	
Symphony No. 4, in E flat major.....	Glazounoff
(First time.)	

Beethoven's Overture, which is seldom played, was composed, some say, for the "name day" of the Emperor Francis II. As Beethoven was a violent republican in his political views, he could hardly have approached the task save in a perfidious spirit. Others say that the overture was the result of sketches which found fuller and nobler expression in the finale of the Ninth Symphony. Whether the work was "occasional" or one intended for all time, it is merely a piece in the complete works of Beethoven, and few true amateurs of music or books sigh for the complete works of any largely productive composer or author. To roll the eyes and to stammer in praise over each page signed by Bach, Mozart, Beethoven, Wagner, Tschaikowsky is rank fetichism. Homer did more than nod occasionally; he slept profoundly.

It is a good thing to hear now and then an inferior work by a great man, for the hearer is reminded that even the great man was mortal. Played last night with the utmost care, the overture seemed hopelessly antiquated and boresome.

Glazounoff's Symphony No. 4, composed in 1893, and performed in several cities of Germany, as well as of Russia, was played for the first time in Boston. The composer is now in his thirty-ninth year, and his life as a teacher and conductor has been a busy one of late, yet he has written seven symphonies, symphonic poems of large dimensions, many other orchestral pieces, ballets for the opera house, and he has found time to orchestrate the works of friends and colleagues. He studied under Rimsky-Korsakoff, who has his pedantic as well as his romantic side, and he thereby gained, no doubt, a great technical facility. When he wishes to indulge in contrapuntal hours he does not write as one experimenting. He also has an appreciation of glowing colors; his instrumentation is rich and of brilliance that at times dazzles. This modern Russian instrumentation, by the way, is founded on that of Berlioz and of Liszt. The facility which Glazounoff displays, the fertility of the man, have worked him injury, for many of his compositions are of only superficial brilliance, and his sentiment, too, often is parlor sentimentalism; sentimentalism which, designed for the concert hall, nevertheless smells of the hot and perfumed air of the parlor and exhales the sighs of easily palpitating women.

But this Symphony in E flat is much more interesting than some of the music of Glazounoff that has been made known to us. It is not so striking a work as the Sixth Symphony, but how high it towers above the "Raymonda" Suite and the "Solemn" Overture in spontaneity, originality and imagination! The symphony is in three movements. The first begins with an introduction in the minor, and the chief theme is of an exotic nature, of Oriental suggestion. The themes of the main body of this movement are not of especial distinction, but they are expressive and they are well clothed. Episodes of contrasting character are as a succession of finely colored tone pictures, which are seen only for a moment, and leave a pleasant but somewhat vague recollection, so that the hearer would fain hear each again.

The second movement is a brilliant and fascinating scherzo; it is alive with gaiety, and the expression is refined, whereas the themes themselves might easily fall into the commonplace were it not for the piquancy of rhythm and harmonies, and the singular charm of the instrumentation. There is no slow movement. The finale begins, how-

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ever, with an andante. The finale allegro shows the technical skill of the composer. At a first hearing the movement seemed episodic, and one might fairly wish for a less interrupted flow of musical thought. The themes are for the most part insignificant, but they are elaborated with more than ordinary skill.

With the exception of a few themes, the music of this symphony is not characteristically Russian; it is more the work of a latter day and thoroughly equipped German, who has given his days and nights to Schumann, and who has studied instrumentation with Rimsky-Korsakoff. There is, it is true, the Oriental delight in marked rhythm and gorgeous color, but the musical thought and the harmonic expression are of western lands. There is little or no depth to the music; there is no elemental emotion, no fierce, barbaric passion, no strange fancies are awakened, and no wild, sensuous or gloomy mood is firmly established; but the music often charms, and the workmanship commands respect. The symphony, which was read with due appreciation and played as a virtuoso piece, was well worth producing.

The familiar "Waldweben" gave much pleasure.

There was natural curiosity to hear Mr. Arbos. It was in 1885 (October 31) that Mr. Kneisel played for the first time as a soloist at these concerts. His engagement as first concertmaster had provoked much comment, and the newspapers had published letters of indignant protest; for Mr. Listemann had then many friends who were grieved because he had been removed from the position. Mr. Gericke had brought with him young players from Vienna, and the invasion was considered by the more sensitive as a deliberate attack on American institutions. There were appeals to the patriotic spirit of every Bostonian, nor was any attention paid to the fact that Mr. Listemann was born at Schlotheim, that, as concertmaster, he had breathed the enervating air of a foreign court, and that he himself was an importation. Nevertheless, Mr. Kneisel played the Beethoven concerto, and he was not torn to pieces on the stage, nor was he the next day sown asunder on the Common; on the contrary, if the contemporaneous newspaper may be believed, he was applauded most enthusiastically. Nor did the orchestra sink into obscurity, as some wisely predicted. Mr. Arbos was not made the subject of such attacks. He was welcomed heartily on his arrival, and again last night when he stepped forward to play. Thus should it ever be.

It may be said of Mr. Arbos that he displayed an agreeable tone and that he played as a rule with taste and true feeling. In the first movement of the concerto he was inclined toward undue haste, and the performance was somewhat nervous. This nervousness was natural and to be expected, and it may well account for certain features of this performance. Mr. Arbos played the other movements with greater self control, and he often revealed himself as an accomplished violinist. The concerto itself, admirably made as it is, is not a work to call forth the stronger qualities of a great artist. The sentiment is sandpapered, and the passion is that of a Sir Charles Grandison in the presence of ladies. The music is salon music raised to its highest power. But Mr. Arbos played it as a serious musician, not as a sentimental, nor as a thoughtless virtuoso. He was heartily applauded after the concerto and after his own "Tango," which is in effect a set of variations on a Spanish or Colonial dance tune with introduction and postlude. This piece has a certain piquancy, but it is one better suited to a promenade than to a Symphony concert, for its intrinsic worth is slight.

JACQUES THIBAUD and his pretty young wife were passengers aboard the *Touraine*, which arrived at this port last Saturday. As they were walking down the gangplank Henry Wolfsohn, the violinist's manager, greeted them. During their stay in New York Mr. and Mrs. Thibaud will have apartments in the Westminster Hotel. It was here, soon after their arrival, that a representative of THE MUSICAL COURIER met the distinguished young Frenchman.

Thibaud looks like his photographs, none of which, however, does him full justice. It is not in the power of the photographic art to faithfully depict his expressive features, his fine eyes, with their flashes of poetry and passion. The young violinist is better looking in truth than such of his pictures as have been seen in this country.

The interviewer was sadly handicapped owing to his limited linguistic acquirements, the Frenchman not being able to express himself fluently in English. The opportune arrival of one of the corps of interpreters employed by THE MUSICAL COURIER exorcised the embarrassment which hovered o'er the scene and conversation went along merrily.

"Our voyage," said Mr. Thibaud, "while on the whole pleasant, was rough. Fortunately I was not seasick at all. Several of my party, however, suffered with mal de mer. It was my first trip across the Atlantic, and naturally I found much to interest me. I am glad to find ourselves well and on land again."

"This visit to the United States I have anticipated with much pleasure. So much have I heard from artists who have visited you, about the enthusiasm and intelligence of your audiences and the pronounced intelligence touching the highest in musical art, that I shall strive hard to merit their approbation. I expect to confront just as critical and discriminating assemblages of music lovers as I played to in the big cities of Europe. No longer is the United States looked upon as an unmusical or uncultured country. So much has been told me about New York, Boston, Chicago and your other important cities that in a measure I am acquainted with your people and know what to expect."

"You ask me of what school I am an exponent? Well, I claim to represent the modern, robust French school, of which Ysaye is the most brilliant and scholarly exponent. Him I esteem above all other violinists."

"And what concertos are my favorites? Well, of course, in common with most other violinists, I regard the Beethoven Concerto as the highest of all on account of its solid musical value. I also esteem the Mendelssohn Concerto, but I love the Mozart concertos, one of which, the E flat, I will play at my first concert in Carnegie Hall next Friday night. Doubtless I shall play later the Beethoven in New York and elsewhere. And speaking of composers, allow me to correct an erroneous impression which appears to prevail. It has been stated that I did not appreciate Richard Strauss and had spoken slightly of his works. The truth is I admire extravagantly some of his compositions, while for other of his works I have no use whatever. That he is a very great composer none can deny."

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Mrs. Flora Henry Stone has resumed piano lessons in the Schwankovsky Building, Detroit, Mich.

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THE MUSICAL COURIER

PUBLISHED EVERY WEDNESDAY
BY THE
MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1768 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1231.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, OCTOBER 28, 1903.

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SUBSCRIPTIONS:

Invariably in advance, including postage.

Single Copies, Ten Cents.

United States,	£1 5s.	Austria	15 fl.
Great Britain	31.25 fr.	Italy	31.25 fr.
France	31.25 m.	Russia	12 r.

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Advertisements for the current week must be handed in by 12 M. Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

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Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF, SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For Particulars apply to SATURDAY EXTRA DEPARTMENT.

EVEN if "Parsifal" is to be produced, was it a good business proposition to stake the financial results of the season on that one star opera? Judging from what we have ascertained the subscription for the regular season has been seriously affected by the demand for "Parsifal" seats, with the result that the money which is going to "Parsifal," if it be given, would have gone to the regular season which could have taken place without the "Parsifal" expense.

There is only a limited amount of money in New York outside of the boxholders to the opera which can be drawn to that purpose. In bad times like the present that sum is reduced. If it is distributed over a regular season the average is greatly reduced when a special star proposition is injected as the special attraction of that season. Had "Parsifal" been announced as part of the regular repertory the whole scheme would have been profitable.

FROM Berlin comes an unconfirmed report that Mottl has been appointed successor to Zumpe as the chief director of the Munich Opera.

FELIX WEINGARTNER, who is to conduct the fifth concert of the Philharmonic Society, will remain in the United States only ten days.

THE Massachusetts Daughters of the American Revolution have decided to erect a monument—presumably in Boston—to the memory of the early composers of American patriotic music.

FIFTY-SIX singers arrived from Europe last week to join the choral forces at the Metropolitan Opera House. Things are at a pretty pass when New York cannot supply singers good enough for even the chorus at our opera.

AT a local production of Shakespeare's "Midsummer Night's Dream" a comic opera composer has found that Mendelssohn's incidental music was not sufficient for the play, and so some of that gentleman's "Loreley" music was interpolated to illustrate Shakespeare's passages! Art is not only long but also patient.

WE would call especial attention to Ernest Newman's article in this issue on Dr. Elgar's new oratorio, "The Apostles," produced for the first time at the recent Birmingham Music Festival. Mr. Newman's study is the first complete and authoritative criticism of "The Apostles" published in this country. The writer is a musician, a thinker and honest. After this it seems hardly necessary to add that he is an English critic. "I am afraid that this article may cost me the personal friendship of Dr. Elgar," said Mr. Newman; "but I felt that I must write it." Imagine any New York music reporter—we have only three critics—sacrificing the friendship of a composer who might some day pay for "program notes," "analytical synopses," or "explanatory prefaces"!

THE Actors' Church Alliance is again bestirring itself into unwelcome activity. The crusade against Sunday performances is to be resumed. The society would do greater good to more people and earn more real gratitude if it were to wipe off the boards some of the rubbish that is seen there on Mondays, Tuesdays, Wednesdays and other week days. If New Yorkers go to Sunday entertainments it is a sign that New Yorkers want them. It seems easy enough for anyone who does not care to go out to stay at home, but there would be no newspaper notoriety attached to such a plan of procedure. The Actors' Church Alliance is doubtless inspired with very worthy motives, but it should remember that reform, like charity, often begins at home. What with Dowie, the devil, reformers and the subway, New York is just now the worst plagued spot on the map. Has the Actors' Church Alliance ever pondered on the meaning of vox populi, vox Dei?





The Status of "Parsifal" Here.



ACCORDING to the daily papers of Saturday the application made by Frau Cosima Wagner and her son, as heirs of the late Richard Wagner, for a preliminary injunction against the production of "Parsifal," came up before Judge Lacombe, of the United States Circuit Court, on the day previous, but, by general agreement, the argument was postponed for a week, which means that next Friday the lawyers are to argue their case before the judge. This is as far as the legal action has gone. It is therefore probable that within the next two weeks something may be heard from the Circuit Court on this interesting question, but all this has nothing whatever to do with the more important moral and ethical side of the controversy.

The latest support given to the "Parsifal" managers in this country is an interview in the Herald by a certain Herr Fuchs, a stage manager from Germany, who says: "I know that at one time Herr Wagner discussed the advisability of selling 'Parsifal,' and had it not been for the intervention of Dr. Gross [he means Herr von Gross], the family adviser, the sale would probably have been made." Well, if he was the family adviser and the Wagner family followed his advice (which it is eminently proper that it should do when he was the adviser) the sale could not have been made. That is a very comprehensive IF. How do we know that there is any truth in this statement of Dr. Fuchs until we hear the other side? He says that Wagner contemplated the sale of "Parsifal." Suppose he did. Suppose with his debts weighing upon him like an Alpine mountain he was anxious to relieve himself, and even to go so far as to sacrifice that which was first to him, the greatest, deepest and most profound element of his nature—"Parsifal?" One can form an idea of the tremendous burden of these debts if Richard Wagner did at one time consider the sale of "Parsifal." That meant he was selling his heart's blood. He died actually in great debt, and yet notwithstanding this heavy debt which he was suffering from he did not sell "Parsifal." What more do we need as a confirmation of the actual religious intent of Wagner in reference to this work? The debts were immense, the suffering was indescribable, the burden was colossal, and because of all these depressions he finally felt as if he ought to sell "Parsifal"; and yet, notwithstanding that, he did not sell "Parsifal"; he could not reconcile himself to the sale, and he actually did not sell it. If Mr. von Gross aided him in this matter, helped him along with his advice and suggestions and told him not to sell it, he was telling Richard Wagner exactly the very thing that Wagner needed. It gave him strength, gave him tone, gave him resistance, gave him courage, and thus enabled him to meet the temptation which, for the sake of his family, would have finally compelled him to sell "Parsifal." That is what Mr. Fuchs means. While Mr. Fuchs' statements have not as yet been substantiated, nevertheless, no matter in which way the matter is viewed, it will always go down to the honor of Wagner that he accepted the advice of Mr. von Gross and retained "Parsifal" for his family.

However, if Wagner wanted to sell his own property—being in debt and poor—does that mean that the rich United States of America should take it from his wife and child now? Is there any justification for the one as a corollary to the other? You own a house. It is mortgaged. You love it as the birthplace of your ancestors; your early associations are wrapped up in it; you love it for its traditions, for the fact that you were born and bred in it and lived in it with your family. You feel that your debts are so great that you must dispose of this house; but your friend steps in and says: "I will do all I can to aid you to retain it. Your family is poor and you must not sell it." But some people from the United States who see a vast advertising scheme in it come and take it from you because you did not sell it. You had the character and the strength and the virility of mind to resist all temptation, just for the purpose of advancing the interests of some people of the United States, just for the sake of their feelings?

Mr. Fuchs had better go home and meet his German friends on his proposition, and not expect people here in the United States to take any stock in such nonsense.

The daily papers published this without comment, while in the same issues they have editorial articles in which they are denouncing Tammany for doing the same thing; although Tammany is supported by an electorate which constitutes about half the voters of this city, representing a moral force. No matter of what these voters consist, because their votes mean that each one of the voters on the Tammany side will balance the one on the respectable newspaper side, the very newspapers that advocate the appropriation of "Parsifal," notwithstanding the wishes of the owners that no one should take it from them, even with compensation.

Mr. Fuchs also says, or is reported by the papers as saying, "Wagner never intended 'Parsifal' to be a religious opera." How does Mr. Fuchs know? Does he know better than the widow of Wagner, or Wagner's son? Does he know better than the work itself knows? Does not "Parsifal" in its text and its music say the very opposite? However, we do not attach any blame at all to Mr. Fuchs. He knows within himself that this is a high handed operation, and he is part of it, and it is a business proposition, and he has no respect—he cannot have any respect—for a sentiment that he has expressed in the appropriation of this work. Therefore, what he says to the Americans has no value with him. He cannot tell us anything about the intentions of Richard Wagner, particularly when we have the opinion of the widow and the son, who were somewhat nearer to Richard Wagner than Mr. Fuchs ever was. The papers of Germany should take care of Mr. Fuchs.

The Dispatch, of St. Paul, Minn., states: "The suspicion has arisen—altogether unworthy—that Cosima Wagner is playing the game for the advertising there is in it." Is she then advertising the "Parsifal" performance at the Metropolitan? How unworthy for Americans, or for men who say they are gentlemen, to print this kind of remarks about anyone, impugning the motives of a woman to such an extent as to intimate that all this agitation in this country about "Parsifal" is part of a clever advertising scheme engineered by her, the loser! Can insipidity, ignorance and imbecility go any further than that? That is about the limit.

Reply to the Evening Post.

The Evening Post maintains in its article of Saturday last that \$100,000 is the income of twenty performances in Bayreuth. It states that there are 1,600 seats, including 300 in the gallery.

There are about 1,300 seats, and a number of boxes are left in the gallery which are never sold. These boxes go to the guests and to the relatives and friends of the artists. Of the 1,300 seats about 1,000 are sold on an average per performance, and of these many are sold in Vienna, Munich, Berlin, London, Paris and New York, and on the \$5 a rebate is given as a commission. The average of the 1,000 seats that are sold is about 4,000. The income, therefore, instead of being \$160,000 is, for twenty performances, about half, or \$80,000. From this must be deducted the annual expenses of the Festspielhaus, the renewals of scenery, and of costumes, chorus expenses and the continual expense of each performance, with its large orchestra taken from all parts of Germany, and the singers. These singers do not cost anything except 2,000 marks a month while they are in Bayreuth, and this latter expense is for rehearsals and for performances in Bayreuth. The Evening Post puts down the expenses of the twenty performances at \$60,000, or \$3,000 a performance. The cost of the performances may not be more than that; but the probability is that it is nearer \$4,000, considering the expense of renewals, in all parts of the Festspielhaus, including, as we said before, scenery and costumes. Besides that, with all due respect to the Evening Post, THE MUSICAL COURIER has seen the figures. The



Evening Post has not seen them. If the Evening Post doubts the statements made by THE MUSICAL COURIER, the easiest thing to do is to send a representative to Bayreuth to look at the figures there. Guesswork does not count with facts. The Evening Post is seeking to be truthful in all its statements, and people believe it. The Evening Post should strengthen the musical people in their faith in that paper by sending some authority to Bayreuth before the performance here, so that justice may be done to the people who are actually sufferers from this proposed action.

Then there is another thing for consideration by the Evening Post: Are the people of the city of New York who are engaged in this "Parsifal" enterprise poor people? Can they get along without "Parsifal"? Has Jacob Schiff got along so far without "Parsifal"? Has Mr. Kahn got along without "Parsifal" and succeeded in keeping the wolf from the door? Is Mr. Morganthau a poor man who cannot get along without his share of profits in "Parsifal"? Is George Gould poor so that he must rely on his share of the proceeds from the performance of "Parsifal"? Are the other directors poor men, as well as the owners of the Metropolitan Opera House, so that they must depend upon "Parsifal" and their share in the profits? Are the owners of the Metropolitan Opera House—the stockholders—poor people who need some replenishment to their treasuries, and who must seek "Parsifal" as a source of income? Under all circumstances, those people who are interested in the "Parsifal" performances are much wealthier than is anybody connected with music, including the whole Wagner family—much wealthier than the latter can possibly ever become. Frau Wagner and her son never can become as rich as some of the butlers in the families of these people. Why must these people with their wealth insist upon it that because Frau Wagner has no legal protection in this country with reference to "Parsifal" that they have a right to take it from her, notwithstanding the request of her husband? Where does the right come in? Where is the international right? Where is the human right, the moral right? Where is the individual right? Are all these rights to be ignored by the Evening Post because some people want to make money out of "Parsifal"? Suppose Frau Wagner had an income of \$1,000,000, would that to any extent militate against her moral rights? These people have millions of dollars here in this country. Does the fact that they have millions of dollars militate against their rights? If these men have made millions of dollars here on the American plan, we can under no circumstances use that as an argument against them in their moral and ethical rights. Can a man not be the owner of a valuable painting when he has \$1,000,000, and hold that painting as his own property, especially if he has inherited it, without being accused of egotism or cynicism, because he intends to hold it, or because it is his desire that nobody else should see it? He can claim that he wants nobody else to interfere with his rights because he has \$1,000,000. If Frau Wagner had \$1,000,000 that would not militate against her ethical rights—nor even if she had as much money as George Gould or Mr. Schiff has. How are ethical rights to be maintained? Does the Evening Post regulate its ethics by a gold balance? We are quite sure it does not. We have been reading its editorial articles for a quarter of a century, and the tenor of them does not sound that way. We believe it is sincere, and we believe Mr. Finck is sincere. What difference does it make in Frau Wagner's status? She has her moral rights. Be she rich or poor, that work belongs to her morally and she has a right to decide its destinies. She happens to be poor. Because she is poor these rich people here take it from her because they are rich and can do it. And if she were rich they

would have no right to take it from her. Her wealth, if she has any, is no excuse to bring forward as a justification for taking it from her. It is positive pilfering to take something which does not belong to you and to produce it here because it is not protected in accordance with the law. The shabbiest kind of excuses are put forth in order to give strength, influence and power to those people who want to give "Parsifal" in this country as a fashionable operatic pursuit.

We all know the audiences at the Opera House, the ticket prices excluding the general public. We know it is a star performance in the shape of star singers and star opera. We all know—in fact, the entire world knows—that there is no necessity for us to lie and to try to hide those lies under a bushel, or to claim that we understand it or do not understand it. We all know about the Opera House. We know that the people who go to the opera there and are among its supporters have no hesitation in saying that they know nothing about music. We know that there are no people going to hear "Parsifal," with the exception of a very small remnant, for the sake of "Parsifal." It is a social and fashionable function, and for these purposes and for such a paltry excuse the wealthy people of New York propose to eliminate a moral proposition. What follows? They admit the right of others to invade their property rights. Henceforth, if anyone desires to lay claim to a right it is only necessary for him to point to the action of the Metropolitan people toward Frau Wagner; and the Evening Post should say nothing further about labor unions, or trades unions, or workingmen who prevent others who do not belong to unions from working and making their livelihood. There are no statutes on our books that prevent strikers from interfering with men and women who want to take their places; and yet the Evening Post asserts that from a moral and human point of view the people have a right to work without belonging to unions, and should not be interfered with in case of strikes and otherwise. Why not? Why should not a member of a union, backed by the treasury and the moral force of a union, say the very same thing that a stockholder or director of the Metropolitan Opera House says? Why should he not say: "You are not legally protected and there is no moral protection, and I am not going to permit you to make your living. I am not going to admit you into the Union. I am going to see to it that you are blackballed in our Union; I am not going to permit you to come into the Union and I am not going to permit you to work without being a member of the Union." What difference is there in the position of the workmen belonging to such a Union and that of the wealthy proprietors of the Metropolitan scheme with respect to this principle? There is this much: The workman who belongs to the Union is only fighting to protect his income, while these people who belong to the Opera House combination are wealthy and have not even this excuse. We would not call attention to this question in connection with the Evening Post if that paper were not usually the advocate of moral and ethical conduct when there is no legal protection. That is the foundation of the Evening Post, of its politics and economics. That has been its motto for over 100 years; and yet the Evening Post asserts that because a woman is rich or has a large income her property may be taken from her because it is not guarded by law, and taken from her without an ethical offense.

The Evening Post should examine its position carefully in this matter and get itself righted. It owes it to itself; it does not owe it to us. It does not owe it to the community even; it owes it to itself from its own code; from its own code it owes it to itself before it owes it to anyone else; for that is the Evening Post code. It frequently says that a man must respect himself before he can expect anyone

else to respect him. This is the code of the Evening Post. It cannot go forward and claim that because a woman has money her rights are thereby to be infringed upon without ethical infringement. It says as its motto, "The design of the Evening Post is to inculcate just principles in religion, morals and politics." It must therefore do so in music, too, because music is a part of morals, and it is a part of religion, and it may become a part of politics one of these days in the United States, provided the Evening Post maintains its present position in relation to this question in music.

From Boston.

The Boston Evening Transcript of October 16 has a long article from New York about this "Parsifal" muddle," as it is called, and it says: "Tourists from all over the world who have flocked to that place, recent visitors particularly, do not represent it to be what it was years ago; nor do they report the performances of 'Parsifal' as of such artistic worth and truly mystical spirit as should make others in mere opera houses almost sacrilegious. Rather, they say, that their shortcomings under the dispensation of Cosima and Siegfried cry for correction elsewhere." The Boston Evening Transcript gives no authority; it puts out the general statement that "recent visitors" report this. Did they call at the Transcript office to present their grievances? We should like to know the name of *one* of these "recent visitors" (?)—just one. Does the Evening Transcript not know that there are jealousies existing among some of the opera houses of Germany? If it does not know anything about this matter, it should say nothing. Is it not known throughout the artistic and musical world that many artists have been disappointed in not receiving engagements at Bayreuth, chiefly because of a defect in singing the roles? Every one of these rejected artists is a pilgrim in the land of pillage and prejudice? Every one of them goes out from Bayreuth and criticises the performance adversely, but we do not believe that one of these artists ever called at the office of the Boston Evening Transcript to transcribe his name on the list of hostile Bayreuth tourists. When a statement is made by a paper such as the Boston Evening Transcript it should be based upon a fact and the truth. The truth is even more important than the fact; the fact generally follows it. Facts are formed from truths. The first thing that the Evening Transcript should do is to consult its music critic, William F. Apthorp, and he will ask the writer or the editor of such an article: "My dear sir, who was it that reported this? Which one of the tourists? Please let me handle this question. You don't know anything about Bayreuth; you know the record of the trotting horse, the name of the librarian of the Boston Public Library; you know also the name of the Governor, and probably the name of the Lieutenant-Governor; you know the name of the chief of police, and you know the percentages of the batters and pitchers in the National and American baseball leagues—but you don't know the first thing about 'Parsifal,' because you cannot even tell me what it is. Why, then, do you injure the paper by putting in such a statement as this about 'recent visitors' who are disappointed with the performances at Bayreuth?"

That is what Mr. Apthorp would say to his own editor, if he has not done so already. Such is the nonsense published by editors of the daily press on an important subject. This letter came from some correspondent in New York, and was inserted in the Transcript without any consideration whatever by some editor or writer who had charge of that department, and who probably was sick and tired of his work during the forenoon and glad to get out. Likewise there are millions of articles published by the daily papers each year in this country, and this is due to indifferent editing on the part of those who have not the first concep-

tion of the subject—observations by men who have never studied it because it is not their business; or who, filled with journalistic impudence, treat it as a matter of course and because it is necessary to fill up space. The moral aspect of it is never considered. The wrong these papers do to their own readers never is weighed. The injury they do themselves, of course, is a matter of indifference to them. No self respecting paper would put a generalization in its columns on a subject of this kind. It would weigh it and investigate it first.

The Court may decide before the next issue of THE MUSICAL COURIER that "Parsifal" can be given and that no temporary injunction can hold; that, therefore, no permanent injunction will be granted. THE MUSICAL COURIER never has interested itself in the anticipation of legal decisions. It is a journal; not a court of law. Its publication is not guided by lawyers, but by journalists. It never takes the liberty of anticipating legal decisions, because it desires to remain within the moral restriction of not influencing a case at law, a course of conduct which is diametrically opposite to that pursued by the daily press, which is continually criticising and commenting upon cases that have not yet been decided, influencing juries in their treatment of decisions affecting people at the bar of justice. In the State of Massachusetts, as well as a few other States, this kind of comment on the part of editors who are in the habit of doing it usually results in a fine. This law ought to be introduced into New York State with a vengeance. These sensational papers have frequently contributed to the conviction of men and women who were not guilty, or at least not as guilty as they were made to appear through the newspaper comments. Therefore it is not a question with this paper as to what the legal decision will be; but in case the court should decide against a temporary injunction and "Parsifal" should be given, with its initial performance on Christmas Eve, the gratification at the "victory," as it will be called, must be tempered with the knowledge that it has been dearly bought. Every person who attends a performance must be a participant in this sensation. The greater the attendance, the greater will be the moral crime. This is not written for the purpose at all of having it understood that this legal decision is anticipated, or for the purpose of discouraging attendance. The attendance cannot be discouraged, because it is a greatly advertised performance, and every seat will be occupied; but the people occupying the seats should, for their own sakes, know how they will view this matter afterward. Some of them never will care; some of them never will even understand what it is to look at this thing in its right light; but there are also some who must necessarily feel that a great victory in a case of this kind is worse than the greatest defeat. It would be much better for the people of the city of New York and for the United States if the doors of the Opera House were closed that night and if Christmas Eve were celebrated properly, instead of by a celebration which is directly contrary to the very rules laid down by the founder of the Christian religion. There is not anything in the New Testament that justifies the people who are engaged in appropriating the work of Richard Wagner's heirs as they are doing it. They cannot point to a line in that book. Neither is there anything in the Old Testament to justify it.

A writer in the New York Sun of Saturday last stated that the condition of things in this country was due to the fact that there are no ethical studies

pursued in the schools and colleges, and that the country itself does not care for ethics, and hence there are so many agnostics. We should differ vastly with this statement. The ethics that are pursued in this country are entirely in the hands of agnostics. Those people who do not call attention to their religious impulses and religious feelings are generally those who are guided by their ethical impulse, which controls them to such an extent that they remain within the limits of decency, correctness, good citizenship and individual pride. This does not mean that the religious people who are truly religious are also not ethical in their conduct; but the agnostic whose life is understood in the community to be a good, truthful and moral life is guided by the ethical laws that prevail within him and that grow out of him through his ethical principles; and he does not require the Bible or inspiration to lead this life. Neither are such people influenced by opportunism or the practical outgrowth of indifference. If they have not what is called a conscience, they have a knowledge of what is right, and they are delicate and sensitive on the subject. They are sufficiently delicate not to invade the feelings of others by disregarding their religious opinions and views. The agnostic, or the intelligent man whose life is a correct one without a religious principle, always is sufficiently great through his mental independence to treat the religions of his fellowmen with respect.

The people who are giving this "Parsifal" performance illustrate that they have a total disregard for the religious sentiment of the people of this community. They are, therefore, not agnostics, but scoffers. Their agnosticism is just as false and as hypocritical as the expressed sentiments of a religious fakir who makes use of religion for the purpose of sustaining himself and capitalizing it for his own benefit. This is a Christian community, or at least a community based upon the Bible! So it stands in history. So it stands today. To treat this matter with disrespect shows at once an utter absence of self respect, for one of the first rules of self respect is to respect the religious sentiment of those who differ from you, giving to them and according to them the same pure motive that has endowed your own belief of your own views. The people who are utilizing an emblematic Jesus Christ on Christmas Eve as the central figure of a performance where seats are sold for \$5 and \$10—those people show an absolute lack of that delicate sentiment which respects the feelings of others who differ from them. They have no right whatever to do this and then claim protection hereafter. "Parsifal" is to be placed on the boards solely because of its sensationalism at the present moment. Because it was supposed to be protected—and yet might not be protected—it was looked upon as a good business scheme to bring it forward, particularly with Christ as the central figure. No one interested had sufficient judgment or generosity to consider the Christian people of the city of New York in this matter. To get their opposition signified advertising, which meant an increased price for the seats. Therefore, the people who attend the "Parsifal" performance must understand that they are contributing to that kind of proposition representing a modern course of conduct which meets their approval. They must not complain hereafter if they are treated similarly regarding those matters which they call their rights; for from the point of view of the men who are conducting this "Parsifal" program there are no such things as rights except their own. If that is the spirit of the community, why, everyone must bow to

it, including ourselves. If that is to be the basis of action in the twentieth century, let us submit, and, of course, we must submit in order to exist. The environment compels us to exist under such conditions.

Should the court decide that a temporary injunction should be issued, it will at least disclose the fact that there is some kind of an affinity between law and morals; that there is in the United States such a spirit investing the law that it would be looked upon merely as a serious and dry legal status devoid entirely of life, for the life of law is morals. What action will then be taken will of course remain with the courts again; but it might be an interesting thing for THE MUSICAL COURIER to have an opportunity to print a legal decision coming from a United States court which would prove to the world at large that law and morality have not been permanently divorced. In either case the legal decision will indicate a tendency.

A Voice from Germany.

A peculiar statement appears in a German paper, Freistaat, disclosing the absence of knowledge regarding the relations of our States to the United States. This paper says: "Despite all his friendship for the German Emperor, Mr. Roosevelt will not prevent such a costly national possession as 'Parsifal,' the property of the Wagner heirs and of the German nation, being taken from them," or, rather, "stolen from them," as the paper says. It must be stated for the benefit of this paper that the Government of the United States has nothing to do with States, all States having their own government. Only laws of the United States, which are entirely separate from the State laws, are under the control of the Government at Washington; but even then President Roosevelt could not interfere, because he is merely an executive who is there to execute the laws.

The copyright law is under the United States Government control and not the State control, and hence the case of the heirs of Richard Wagner against the Metropolitan Opera Company is to be heard in a United States court, and it is only a court that can decide, and not the President of the United States, who has nothing to do with the law except to execute it.

However, this paper makes the following statement which is important:

"For the management fetches the helpers to its undertaking from the country in which this robbery does not pass, but is qualified as a criminal act in the country in which 'Parsifal' originated. And, indeed, they fetch these accomplices from the nearest circle of friends of the house of Wagner, whose immense importance first raised these accomplices artistically to that altitude which now is to sanctify to the management this Grail robbery—highest art to be transmitted to the Americans by means of this stroke of piracy! * * * against the expressed, world renowned wish of Richard Wagner, against the expressed equally well known protest of the Wagner family and against the calls of all art friends! Whoever commits in foreign countries an act which is punishable according to the laws of our country should, when he reappears here with pockets filled, be punished accordingly. The management which operates all over Germany for the purpose of engaging accessories for the undertaking, which according to German laws is a punishable one, should be taken by the collar and shoved over the frontier in case he, its representative, is caught here. The management, as well as the engaged accomplices, male and female, sing-

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ers and stage managers, machinists and conductors, deserve to be taken by the collar and to be banished from the German Empire because of their attempt to offend against clear and binding German laws and to damage with all artistic means pecuniarily citizens of the German Empire, and because of the attempt to besmirch with intention the ethical side of German culture. May they take up a permanent residence and feel happy in any mouse trap dealing country they please. In the land of Kant, Schiller, Goethe, Beethoven and Richard Wagner there is no suitable place for an artistdom which thinks so little of cleanliness of heart and hands. * * * From a legal viewpoint let the matter rest today and tomorrow as it may. Morally it has been decided long ago for all decent people."

The German paper Freistaat is right; but it must not forget that *all* the artists engaged in this "Parsifal" project are *Germans or foreigners*; not Americans.

ON Saturday the daily papers here contained a telegram from Berlin stating that, in accordance with a dispatch from Posen from which the news was obtained, the rumor that Paderewski had lost his fortune is incorrect.

The Berlin dispatch says that he still continues to be the chief shareholder in the Hotel Bristol in Warsaw, and that he has property in Galicia. Of course, no one here has heard any news from Posen to the effect that Paderewski had lost his fortune, and this international cablegram probably is the work of an excellent press agent.

Apropos of this, it is a strange thing that photographs of Paderewski appear in the daily papers here in connection with an advertisement of the Erard piano, which is now for sale here. This is in accordance with the reciprocal movement of invasion of American pianos in Europe. Several of the American pianos are now over there, including the Steinway, Knabe, &c., and naturally there are Erards over here. In the exchange of compliments some odd complications may arise. There are a good many pianists in Europe who play the Erard piano, and when they come to this country they play the Steinway, Knabe and other pianos. In this country they give testimonials to the Steinway and to the Knabe, and in Europe they give testimonials to the Erard, these same artists; such is the case, for instance, with Paderewski. They admire these pianos or they would not play them; that is to say, if the piano manufacturers would not help them by giving them their pianos and other assistance, they could not play at all. Because the expense of handling a grand piano, together with the transfer and other incidentals, to say nothing of the second piano which must be shipped in case of emergency to the artist, or sent to some place where the expense would not warrant sending the original instrument, is too excessive for any pianist's income. Even if the pianists were to pay part of the expense, the chief expense is born by the piano house which pays part of the advertising. This thing is all very good so long as there is no exchange of pianos between Europe and America, but with the exchange of instruments—that is to say, when European pianos are sold in America and American pianos are sold in Europe—these testimonials may conflict, and then their value is encroached upon by the natural reflection of the community as to the truth of anything stated when it is stated in the same way with reference to two instruments which are competing. It is a ticklish subject, subtle and difficult to handle without running the risk of injuring the feelings of a great number of people; in the first place, the feelings of the pian-

ist for exposing the fact that he gives testimonials, the act receiving rather the flavor of a commercial transaction; in the second place, the manufacturers themselves, who are the chief sufferers, or rather the chief objects of the pianistic incursion. And yet, after all, what would the grand piano manufacturers do should the artist not play their pianos? And what would the great artists do if the grand piano manufacturers would not offer them their pianos to help them? By this time, the people know all about it.

As to the cablegram regarding the last of Paderewski's fortune, it may as well be stated that we learned last summer in Europe that the investment of Paderewski in Galicia does not pay, for the reason that there is no value to real estate there, especially real estate consisting of unimproved property. Rents are low and taxes high. If anything has been lost there it is due to the natural economic conditions. With Paderewski there is no particular difficulty, because he can at any time replenish his treasury by coming here, and probably this cablegram is merely an intimation that he is coming next season.

AKOS LASZLO, the son-in-law of the late Franz Betz, has just given to the world an interesting letter from Richard Wagner to the latter. Betz was the first Wotan, and created the part at Bayreuth in 1876. Respecting his performance Wagner wrote to him from Rome: "Your Wotan was astounding (erstaunlich); I shall always thus characterize it. No performance known to me approaches your second act of the 'Walküre.'"

The other letter, dated from Lucerne, August 8, 1868, shows that Wagner even then had annoyances from a conflict between assumed legal rights and true justice. He writes:

ESTEEMED FRIEND—Thanks for your cheering communication. I have received pretty accurate and always encouraging information respecting your performances as Sachs, and think of it with peculiar satisfaction in every respect. That Kindermann is to take your place at Munich I cannot imagine; if it be so, I shall not trouble myself about it, as I do not think of a return soon to Munich. On the other hand, it would delight me to see the "Meistersinger" taken in hand at Berlin, and as you are there, thus assuring the chief condition of a good performance, I take interest in all contemplated performances of my work, especially for the Berliners. On the other hand, the "Fliedende Holländer" would present some difficulties, as I have to fear some annoying complications.

The opera was given four times (in the theatre, as the opera house was then newly erected) in the year 1844, immediately before the introduction of royalties (tantieme), for the then customary honorarium of 100 ducats. If the opera now, after twenty-four years, is again produced at the Opera House, it is decidedly to be regarded—even according to the intention of the management—as new. Even if then the formal rights were on the side of Herr von H. and he were again to give the opera without royalties to me, it is as clear as day what moral injustice he would thus do me, and this certainly would not be befitting the character of generous business dealing on the part of the most important court theatre. Hence it would please me if you were to call the attention of Herr von H. to the matter, showing how much he would bind me to him, and what an act of justice he would perform if he would not insist on a formal right so unfavorable to me, and produce again "Fliedende Holländer" with the assurance to me of the royalty which has, since that time, been paid for all my works. The 100 ducats could then be reckoned as royalties for the first four performances.

The Herr von H. mentioned above is, of course, Herr von Hülsen, intendant of the Royal Opera, a pronounced anti-Wagnerian and father of the present intendant.

THE Bayreuth dates for 1904 are as follows: "Tannhäuser," July 22, August 1, 4, 12, 19; Nibelungen cycle, July 25, 28, August 14, 17; "Parsifal," July 23, August 5, 7, 8, 11, 20.

THE MUSICAL COURIER'S article on the recent Worcester Festival has brought some lively replies from New England champions of the event. As was to be expected, local patriotism is proof against logic, and we have the pretty spectacle all over again of the attack on the ostrich with the hidden head. We reproduce herewith an extract from the Springfield Republican, which gives a good idea of the standpoint taken by the defenders of the music festival system:

THE MUSICAL COURIER apparently thinks the time has come to abolish the Worcester Music Festival and, pari passu, music festivals in general. Its argument runs something as follows:

"In all the forty-six years of its existence it has produced or induced how many well known singers, pianists, violinists, composers, conductors and 'cellists? In all the forty-six years of its existence has the Worcester festival made the city of Worcester more musical than other towns of its size? Do the people of Worcester support recitals and other concerts in their city by out of town artists? Is Worcester considered a musical town (from the box office point of view) by these artists and by their managers? Do visiting artists call the city of Worcester a musical city, as they would call Boston a musical city, or New York, or Chicago, or San Francisco, or other cities that have not had forty-six annual music festivals? Are the people of Worcester, individually, more musical than the people of other American cities of the second class? Has Worcester established any music schools of national significance, or developed any teachers of extraordinary ability? Are the schools and teachers of music that do exist in Worcester patronized better than the schools and teachers of other cities? Are the schools satisfied? Are the teachers? Are the children of Worcester more musical than the children of Fitchburg or of Stamford or of Salem, or Lynn, or Back Bay, or Tucson, or Kalamazoo, or Seattle? Are the musical services at the Worcester churches better than in other cities? Are its choir singers better, individually, in this town that has had forty-six annual music festivals? Are the orchestras in the theatres of Worcester better than in the theatres of Indianapolis? Are the musicians in the orchestras of Worcester men who were born and bred in Worcester?"

The simplest answer to this is the *reductio ad absurdum*. If Worcester had had no music festival would it have been a musical city? If it had had only twenty-six annual music festivals would it have produced singers, pianists, violinists, composers, conductors and 'cellists galore? If it had had but six festivals would its orchestras have surpassed those of Indianapolis?

The same reasoning might be applied to concert giving. Do the efforts of music lovers to provide a small city with musical entertainments make the town musical? Abundant instances to the contrary might be shown. It is ridiculous to suppose that four days of solid music once a year can make a population musical, and the same is true of an equal number of concerts scattered through the year. The argument for the music festival stands on quite a different basis. The one reason for its existence—and the reason seems adequate—is that it enables a small city to enjoy for a few days those kinds of music which could otherwise be heard only in great cities. But for the festivals the music lovers of Worcester, Springfield and other cities of the same class would have perhaps one or two orchestra concerts in a season and as many choral performances, with an inferior orchestra to assist. The metropolitan cities that groan over the annual musical debauch seem to fancy that there is a real choice between taking the concerts in a lump or scattering them through the year. The only choice is between taking them so or doing without them altogether. The festival plan is not ideal, but it is the only possible expedient for giving a small city a chance to hear the best choral works sung by a big chorus, with a fine orchestra and solo singers of the highest rank. Recitals and small concerts of various kinds can be tucked in throughout the year, but these things must be had at a festival or not at all.

The *reductio ad absurdum* argument is rightly called "simple" by the conscientious Springfield

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critic. In no way does it weaken the position taken by THE MUSICAL COURIER and in not one instance does it make direct reply to the vital questions asked in our review of the Worcester Festival. There can be but little doubt that it is simple to answer a question with another question; but this method of argument is neither original nor convincing. Usually it denotes a weak position and the absence of a proper premise.

If the Worcester Festival were conducted as a purely local enterprise outside criticism would be unwarranted and intrusive. But when the management invites visitors, welcomes out of town critics, calls itself a "cherished and valued institution" and claims to "lead all American music festivals," then it certainly seems as though expert and well meant critical appraisement is not entirely out of place. There is much truth in what the Springfield critic writes, but he begs the question at issue. So far THE MUSICAL COURIER has seen no occasion for changing its attitude on the subject of the Worcester Festival, and, pari passu, music festivals in general.

DURING the last few weeks the following list of French works has been given in important German opera houses:

BERLIN.—"Carmen," "Samson et Delila," "Faust," "La Navarraise," "La Dame Blanche," "Robert le Diable," "The FRENCH OPERA Huguenots," "Masaniello," IN GERMANY. "Fra Diavolo."

VIENNA.—"Contes d'Hoffmann," "Huguenots," "Louise," "La Dame Blanche."

DRESDEN.—"Fra Diavolo," "Carmen," "Tell," "Mignon," "Contes d'Hoffmann," "La Cloche d'Hermitage," "Samson," "L'Africaine."

WIESBADEN.—"Mignon," "L'Africaine," "La Fille du Régiment," "Armida."

LEIPSIC.—"Barbe Bleue," "Orpheus en Enfer," "La Fille du Régiment," "Joseph," "Masaniello," "Faust," "Mignon," "Le Prophète."

FRANKFORT.—"Samson," "Tell," "La Navarraise," "Masaniello," "Faust," "L'Africaine," "Carmen," "La Fille du Régiment," "Le Postillon de Longjumeau."

The Germans object to Donizetti and Rossini, two Italians, and Offenbach, Gluck and Mendelssohn, three Germans having their works styled French, but the world will always so consider them.

ALEXANDER RAJCHMANN, director of the Warsaw Philharmonic Society, has published the program for the season 1903-4. It contains thirty symphonic concerts and ninety popular concerts. Among the artists engaged are Madame Carreño, MM. Paderewski, Josef Hofmann, Busoni, Mark Hambourg, Lucien Wormser, Gabriel Grovlez, Ernest Schillinger, Otto Hegner, Xaver Scharwenka and Mikatowski, piano; Mmes. Marcella Prezzi, Félix Litvinne, Gemma Bellincioni, Nina Faliero-Dalcroze and MM. D'Andrade, Mattia Battistini, Marconi, Prevosti and Bandrowski, vocal; MM. Jan Kubelik, Sarasate, Kocian, Barcewicz, Halir, Berber and Reuter, violin; Hugo Becker, violoncello, and Clarence Eddy, organ. Great interest attaches to the new works announced, a symphonic composition by Paderewski and a symphony by Richard Strauss entitled "Monsieur, Madame et Bébé." The concerts will be directed by Emil Mlynarski, and some strangers, Edouard Colonne, R. Strauss, E. Humperdinck, Orefice, &c. Moszkowski has written for the society a new symphony,

"From Spring to Spring." The proceeds of the first concert (October 15), at which Beethoven's Ninth Symphony was given, were devoted to charity. The other symphonies announced are Beethoven's Fifth, Brahms' Third, the Scandinavian symphony of F. Cowen, Glazounow's Sixth, Klughardt's Fifth, &c. The second act of Wagner's "Tristan" will also be given.

THE New York daily newspaper music reporters seem unable to write an original article on music before the season proper opens and enables them to pen their Sunday columns of drivel about current concerts and opera. Last Sunday the Sun reporter made of his contribution a billboard for some of the itinerant comic opera "shows,"

IT IS TO BE ASHAMED. and the Tribune reporter wrote an entertaining column called "Studio Notes," and incidentally boomed a book for which he had written the preface. He quotes liberally from this preface, and actually has the effrontery to call it "the feature" of the work. The patient public is asked to swallow such balderdash as the following (from the preface) and to accept these mouthings as really meaning something or other:

The compositions of Richard Strauss, since he achieved individuality of style and purpose, mark the latest phase in the development of the programmatic idea in instrumental music. The guiding principle of Berlioz was delineation of mood by means of music in its absolute estate aided by moderate freedom in the handling of established forms, together with a strong infusion of realism. In the use of a fundamental and recurrent theme (*l'idée fixe*), he sought, moreover, to give greater pregnancy to the delineation of the underlying poetical conceit, as also by abolishing multiplicity of movements, substituting symphonic poems for symphonies, and seeking unity in variety by characteristic modification of the fundamental musical thought. Strauss has greatly extended the application of this principle, and, by exercising the utmost freedom in the use of all imaginable devices of composition, especially polyphony and orchestral color, in which department he is an original inventor of marvelous fecundity, as he is also in the development of climaxes, and frankly enlisting ugliness, not merely for the sake of contrast, but also as an independent agency of expression, has extended the scope of program music into regions never dreamed of before.

Now, for goodness sake, what does this mean? Is it a patent medicine circular, or is it the plot of a new American comic opera? It certainly isn't a description of Richard Strauss' orchestral compositions as we know them.

We are told, too, that the Tribune writer "is compelled, not without regret," to recognize in Strauss' music "mastery in manipulation rather than beautiful invention." Poor Richard Strauss! Later we read, however, this noble acknowledgment: "At the head of those who have attained supreme technical mastery in the art of musical expression I place Richard Strauss." Happy Richard Strauss! In spite of this "supreme mastery" and of the fact that "the external phenomena of nature no longer suffice him, the whole world of conscious existence, physical and metaphysical, he has chosen for his domain"—in spite of these achievements—"his art is yet as naïve, as dependent on external suggestion as the music of the programmatic composers of three centuries ago." We can almost hear the reader's scream of mirth and we would like to echo it if it did not professional etiquette prevent. Besides, we are accustomed to this sort of thing from the Tribune music reporter.

Another New York Sunday newspaper speaks of Massenet's "Hérodiade" as a "comic opera" and of a certain singer as "the principal tenor of the London Philharmonic." There is no such posi-

tion, unless the singer played a brass instrument in the orchestra.

It is indeed a glorious message which our New York daily newspaper reporters of music give to the great public of this grand city. It is the message that teaches nothing, because it says nothing; that says nothing, because the writers have nothing to say, and they have nothing to say because they know nothing—about music. It is the message, too, that in the field of daily newspaper musical criticism makes this city take rank far behind Pawlowsk in Russia and Leopold in Silesia. In some respects we are only an overgrown village, after all.

THE New York Herald publishes an interesting estimate by H. H. Wetzler of Richard Strauss as a conductor. Here it is:

As a conductor, Mr. Wetzler pronounces Herr Strauss the incarnation of simplicity and directness. He is unaffected in his manner, businesslike in his use of the baton and effective in securing obedience to his will. At rehearsals his ability is shown in obtaining salient characterization of the work in hand, and his breadth of culture by an avoidance of revolutionary readings of the classics.

There is a certain architectural quality in his readings. The full scheme of design is exposed and emphasized rather than its details, although these, when time permits, receive painstaking attention. Mere refinement of phrase for its own sake is not so much sought as the attainment of a sweep. He does not dissect so much as construct. In his own compositions, especially, he insists upon conveying the tale of the music as a whole.

THE new Permanent Symphony Society of San Francisco, Fritz Scheel conductor, is a unique organization in its membership. It consists of forty women, with Mrs. Phebe Hearst as president. The manager is a woman, and the solicitors and board of directors, too, belong to the fair sex. Beside the San Francisco concerts, a series is planned to embrace Los Angeles, San José, Sacramento, Portland and other Coast cities. The expenses of the organization are guaranteed by the forty members of the soliciting committee. Scheel is under contract in San Francisco for three years.

M. R. CHESTER, of the London office of THE MUSICAL COURIER, arrived here Saturday on the *Lucania* and returned yesterday on the *Kaiser Wilhelm der Grosse*. Like Patti and Lehmann, Mr. Chester loves dear America.

Mme. Clementine De Vere Coming.

HENRY WOLFSOHN announces Mme. Clementine De Vere is to return to this country after an absence of three years, after the Christmas holidays. Mme. De Vere is booked in England until January. She has been engaged to sing a number of concerts with the Boston Symphony Orchestra, and will remain here for a number of the spring musical festivals.

The Nemes at the Decsi Studio.

DEZZO NEMES and Madame Nemes, who became well known last season through their artistic violin and piano playing, both solo and ensemble, are to give some recitals in the beautiful Decsi studio.

A violin recital by Jesse T. Crandall, a pupil of William H. Leggett, assisted by Miss Natalie Gilman, soprano, was given in Detroit, Mich., September 29. Mrs. Helen W. Crandall and Miss Martha Hohly were the accompanists.

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OUR regular query department having run behind a bit of late owing to press of more important matter, this column will assume for today the responsibility of answering some of these many questions to THE MUSICAL COURIER.



OCTAVE.—You are right about some of Brahms' piano music. No, do not send the volumes here.

EUGENIA L.—The literal translation of Schumann's "Ich grolle nicht" is "I am not sore."

A. AND B.—A wins. "The E flat Nocturne" is by Chopin.

J. K. F.—Yes, the 'cello sounds like the human voice, but that is no new comparison.

R. STRAUSS.—Yes, it is true. Convince yourself by substituting Liszt's "Hunnenschlacht" for your "Heldenleben" without announcing the change on the program.

JOHN SMITH.—Not with that name. Change it to Blasijerhastawczsk Tsrezchewsyjiksterz, put sweet oil on your hair, and buy a fur overcoat.

SOPRANO.—He must be the best vocal teacher in New York, for he says so himself.

HEZEKIAH B., Oatville.—We do not know whether sugar beets will thrive in a small backyard, but should say unhesitatingly that it is a better industry than to be a concert pianist in New York.

SPIRITUUELLE.—It seems to us that blondes understand Chopin better than brunettes. Try both on yourself and see.

A READER.—"Parsifal" is not the German for Percival.

L. LEHMANN, Berlin.—Farewell tours should be made every three years at least, or the public will think you have retired. P. S.—Please do not enclose canceled stamps for reply.

ADMIRER.—Your check for \$100 received; but the staff of this paper buys its own cigars and has no time to dine. We have credited you with twenty subscriptions to THE MUSICAL COURIER.

A. BOITO.—We cannot publish that announcement until we see the score of your "Nero."

STUDENT.—We are not certain whether green trading stamps will be taken at the box office of the Metropolitan Opera House. You might try, at any rate.

N. MELBA.—(a) The auction and advance sales were good and we think she will do a big business. (b) Yes. Patti is her right name. (c) No, it wouldn't help to put "Home, Sweet Home," on your program. (d) Yes, she has always stood the climate very well in the United States.

THEORIST.—The puzzle arrived, but we are too busy to try to work it out. Why don't you write a book on harmony?

V. O'LYNN, Mt. Vernon.—We are glad to see in your circular that you have "played before the crowned heads of Europe." Perhaps you could get a similar position here in the wax works department of the Eden Musée.

SUBSCRIBER.—We cannot publish the picture of your left hand. We would be glad, however, to print

without charge an instantaneous photograph of yourself in the act of paying your subscription to this paper for the year 1903-4.

FRANK HOLDEN.—"Wrist rhapsody" is descriptive, to be sure, but "Liszt rhapsody" is correct.

MISS J. B. S.—We cannot give you the address of the composer of "Parsifal," for he is dead. Try both places and make sure.

LIED.—We know of no infallible method for acquiring the trill, but if you are married, dear lady, we would be glad to furnish you our private recipe for Sicilian salad dressing.

BUSTER B.—The only way to make your mother stop playing "Hiawatha" is to hide the music.

SUBURBAN.—Yes, there are such operas as "Louise," "Fedora," "Evangelimann," "Chopin" and "Cendrillon," for we have read about them in the foreign newspapers.

QUARTER NOTE.—(a) It is true that Rosenthal reads a book while practicing the piano. (b) Yes, we think it is difficult. (c) If you find that you cannot read and practice at the same time, give up the practicing.

STUDIO.—We are glad that you "look forward to a busy season." Be careful of your eyes.

T. W., Boonville.—In your regular weekly letter to THE MUSICAL COURIER you say: "He played to a large house." Please be more explicit and tell your readers whether there was anybody in the house. Also, do not say "the audience was carried away." It leads to misunderstandings.

PENNE.—We cannot use your novelette entitled "The Rich Musician." Try Ainslee's, a magazine of fiction.

L. V. BEETHOVEN, Styx Valley.—What's the use of kicking?



In the disguise of a musical critic Philip Hale each week preaches healthful philosophy to the readers of the Boston Herald. Last Sunday Mr. Hale tackled the ever old and ever new subject of art and matrimony and wrestled with it most adroitly. He obtained all sorts of clever holds, but he did not throw the subject fairly and squarely and hold its shoulders to the ground. Nobody has been able to do that, although even such giants as Tolstoy, Balzac, Flaubert, Goethe and others have tried with pen and mind. Some investigators have tried also in practice. Most of them were exceptions, but they proved no rule. Mr. Hale quotes Marshal Saxe's plausible theory of marriage, that "Husband and wife should go before a magistrate at the end of seven years of wedded life; each should say whether the union should continue; if either one had any cause, real or fancied, to complain, the union should be at an end, and any children born in the wedlock should be brought up at the expense of the state; if husband and wife should agree to continue life together, the union should then be broken only by the death of one of them. There should be only one opportunity, after a trial of seven years, for further marital adventure, for a triumph of hope over experience." Andrew Lang's formula for a literary man is that he should be "as little at home as possible if he really loves his wife and wishes to keep her affection and respect." Jules Laforgue warns against making life "too daily." And a broad German maxim has it that "One artist is too much for a wife and one wife is not enough for an artist."



Now, here is Philip Hale's picture of the artist marriage:

The composer or virtuoso is necessarily high strung, nervous and often irritable. Incessant vocal practice or practice on an instrument, the excitement of appearing in public with the alternate-hopes and fears, the strain and the fury of composition as well as of performance—what wonder that the man or the woman is often, under such circumstances, an unwholesome companion for life, even when fidelity is the word graved on the heart. * * *

The wife of a musician may be musical or unmusical. Let us suppose she is a professional musician; she sings

or plays or teaches. If she performs in public she, too, is nervous—that is if she is able to charm or thrill an audience. She has little time for the regulation of household affairs; she must practice, there are engagements that keep her from home. Is she eminently successful? Then she may easily be vainglorious. Her talk is of herself, what she has done, is doing, will do. If she is personally attractive the husband's jealousy is easily aroused. If her life is a series of triumphs and her husband is only a mediocre composer or performer, she may learn to think lightly of his abilities; and on the other hand he may feel the artistic jealousy that, alas, is not uncommon among stage folk. Are there not comedians or tragedians who seek divorce because the name of the sharer of joys and sorrows is displayed in more prominent type on a bill-board? The composer may say: "Why do you not sing that song I wrote for you? It's the best thing I have done." And she will answer petulantly, still vexed by the thought of failing breath in a long phrase at a concert the night before: "What! That stuff? Are you crazy? Don't you value my reputation?"

Or the wife does not sing well, yet she persists in singing. The husband knows her vocal faults; he marvels at her blindness and self conceit; he reads adverse criticisms at first with indignation and pain, then with fiendish probation, and he soon finds delight in the company of another who can do justice to his passionate strains. Is the wife a pianist, and does she play in chamber music with her husband? "You ruined that sonata; the audience could not hear my violin."

Thus may life be, as Jules Laforgue exclaimed, "too daily"; a life of dissension, unpleasant criticism, jars, angry or biting words; a pitiable exhibition of destroying self conceit and uncontrolled nervousness. There is always a man outside to applaud the wife; there is always some other singer or pianist who is the only true interpreter of the husband's immortal compositions. * * *

The wife is not musical. She says, with a pretty pout: "I like music, but I don't know anything about it." Her husband, during the first months, adores her for her ignorance. He would not have her like so many professionals: a hustler, eaten up with vanity, eager for admiration, neglectful of simple household duties. Is he a composer? She interrupts him just as he is beginning to elaborate a superb and typical theme for his symphonic poem, "The Strenuous Life," to be produced by Mr. De Kovens orchestra at Washington, D. C.: "Darling, what would you like with the hashed mutton at luncheon? Potatoes and spinach, or some of that nice macaroni?" She begins to fret at his self absorption; if he is a pianist or a violinist, she wears of his practice—it makes her nervous; she does not understand his enthusiasm or that of his queer friends when they sit up late talking about music or wondering why so many without talent succeed; she is lonely; she is horribly bored. The poor wretch is for a long time faithful to the egoist in every thought; she cares for his home; she nurses his children, and she is fortunate if she has a child to busy her mind; but she does not keep incense burning on the altar of his vanity. He begins to consider himself as misunderstood, unappreciated. His thoughts fly skyward; hers do not escape the confines of kitchen or sitting room. If he had only married a suitable mate, one that could sympathize with his radical views on form, harmonic progressions and instrumentation; one that really knew how well he played! It never enters his head that he is a foolish, vain, selfish, heartless, intolerable fellow; that he ought to thank the Lord on humble knees for such pure devotion. He leaves her—sometimes to support herself; why should the artist be bound down by humdrum, conventional ties? There is another woman who believes in him—until she, too, finds him out; or there is another woman who feigns love that she may enter into what she vaguely dreams of as "an artistic life." * * *

Learned men have said that the influence of music itself tends to destroy the judgment and unsettle the reason; hence a looseness in the lives of many musicians. We cannot accept this statement in bulk.

Undisciplined men and women, sensitive, impressionable, nervous, find excuse in art for irregular lives; they

THEODORE HABELMANN

for many years director general of grand opera in Europe, also stage director of Metropolitan Opera House and representative of Kreiliger & Co., European Operatic Agency, Berlin, has just returned from Europe, after successfully securing engagements for the following operatic students: Miss Sara Anderson and Mr. Joseph Rogness, engaged respectively as first prima donna and first basso, Stadt Theatre, Elberfeld; Mr. Allen C. Hinckley, as first basso, Stadt Theatre, Hamburg (all pupils of Oscar Saenger); Miss Harriet Behne, first contralto, Stadt Theatre, Breslau (vocal pupil of Lilli Lehmann). A limited number of students will be accepted and drilled in all branches necessary for a complete operatic education on his newly built stage, with mise-en-scene and necessary properties. Mr. HABELMANN can be seen by appointment only.

Residence: 157 West 49th St., New York City.

appeal to the traditions, they swear that the artist lives in a peculiar world, which has its own social laws, its own code of morality. Then there are some, visionaries, dreamers, unmoral rather than immoral, who, to use the words of Walter Pater, in his imaginary portrait of Watteau, are always seekers "after something in the world that is there in no satisfying measure, or not at all."

It is a question whether an actual count among the artists of all times would reveal a greater or less proportion of unhappy marriages than is to be found among mere citizens. The day is passing when the artist thinks himself something very far apart from all the rest of the world, and the day is passing, too, when the world allows him to think so. A correct survey of life is not possible from a plane too high or too low. It is the endeavor of the new artist to live close to life, to live in it. Some musicians and painters and writers have sensitive souls, but so have many wholesale carpet manufacturers, bottlers of vinegar pickles, and even stock brokers. Why this eternal encouraging of the artist in the belief that he lives in a world of his own, different from ours? He is quick enough to seek the pleasures and vices of ordinary men, but he balks at their burdens and obligations. This is a convenient code of ethics, but it is hardly fair on the rest of us. The profession rarely makes the man, but some men make for the professions with suspicious alacrity. Luckily that type is rare in the great American community. Our studios are full of earnest, high minded professionals, clean of hand, of mind and of morals, living the normal married life, quiet, uneventful and happy, with sane and hardy American women. And usually, when the wife, too, is an artist, the union is but the closer, the companionship the more harmonious. Don't dwell unduly on the "eccentricities" and the "peculiarities" of artists. Stop gaping at them and they will step down from their pedestals and lose themselves quietly in the crowd!

and a half of Maurice Levi, and four slices of "Gus" Kerker.

There were seven bars rest after breakfast, and then Wagner was called forth again, and for two hours the champion had his antagonist gasping on the mat. For the last half hour it was necessary for the latter to wear a face guard to keep the heavy blows of the champion from inflicting permanent injury.

For dinner strict training was relaxed and a nice "rag time" stew was allowed. There was also a generous portion of Verdi.

The afternoon passed in light exercises only, and the champion ate sparingly a simple little scherzo and a sonata in B flat. He then retired to sleep, and at midnight it was said that his slumbers were deep and dreamless.

There will be no heavy work today at all, for fear of overtraining. The champion this morning may try a little Kerry Mills or Malcolm Clark, but will spend most of the day in walking about.

Rumors of police interference were indignantly denied by the officials of the hall where the bout will be pulled off yesterday. The police, of course, will be there, and at the first sign of brutality will arrest the principals. But nothing of this kind is expected.

"This is to be a scientific contest," they said yesterday. "The champion has been examined by a physician and his condition is perfect. He knows the rules and the articles prevent the use of 'Hiawatha,' 'Mr. Dooley' and other blows that have brought the sport into disrepute."

The champion was modest, but confident yesterday. He did not care to tell of himself, but pointed to a prospectus which reads:

"Camillo Baucia—who plays the piano for fifty hours without leaving the instrument—performing in that time over 500 masterworks. This player has amazed the leading physicians and most critical audiences of Europe with his remarkable endurance and unequalled memory. The performance begins Tuesday, October 27, at 8 p. m., and ends Thursday, October 29, at 10 p. m."

Baucia says he has invented several new blows by which he hopes to have the piano groggy in a few rounds. One is the "Carmen spiral," which is a straight jab from the shoulder on nine keys at once. The other is the "Parsifal." Then there is a right and left hook called the "Faust," which is played backward, but the blow upon which all hope is based is his own, called the "Spaghetti." If it lands the action of the instrument will be torn out.

the piano and Harold Bauer the violin! No score was used.

LEONARD LIEBLING.

THE MABEN-FLOWER RECITAL.

A T tomorrow evening (Thursday) Mme. Caroline Maben-Flower, the pianist, will be assisted by Mme. Clara Poole-King, contralto; Miss Sally Frothingham Akers, soprano; Heathe-Gregory, basso; Leila Young, pianist (piano).



CAROLINE MABEN-FLOWER.

pil of Maben-Flower); Max Herzberger, 'cellist, and	
Helen Wildman, accompanist. The recital will be under the direction of Heathe-Gregory. The program follows:	
Preludio et Fuga, No. 5.....	Bach
Caroline Maben-Flower,	
Romane, op. 12, No. 1.....	Van Goens
Max Herzberg.	
Trahison	Chaminade
Clara Poole-King,	
Concerto, op. 69.....	F. Hiller
Caroline Maben-Flower.	
With Leila Young at the second piano.	
Pastoral	Veracine
Woodpecker	Nevin
The Cuckoo.....	Lehmann
Sally Frothingham Akers.	
Prologue from Pagliacci.....	Leoncavallo
Tatterdemalion	F. Toufs
Heathe-Gregory.	
(Accompanied by the composer.)	
Consolation, No. 3.....	Liszt
Barcarolle, op. 50.....	Rubinstein
Lullaby	C. Maben-Flower
Duet, La ci darem la Mano.....	Mozart
Sally Frothingham Akers and Heathe-Gregory.	

There will be two music recitals given again this year by the Misses Weller, of Reading, Pa., assisted by their pupils.

Miss M. Grace Jones, piano; Miss Edna Gertrude McKay, soprano; Theodore J. Pennell, baritone and 'cello; Edgar S. Fischer, violin, and S. Harrison Lovewell, all members of the faculty of the Whitman College Conservatory of Music at Walla Walla, Wash., gave a successful concert Monday evening, October 12. The college choir of twenty-four voices is a feature of the musical work of the college.

The writer of "Variations" has been honored with a copy of a new piano method written by Professor Trnecsek, in Bohemian. The style of the book is good and its thought lofty, but the volume contains several grammatical errors.

Vernon Blackburn, the genial critic of the Pall Mall Gazette, wrote not long ago: "Brahms seems to have an extraordinary effect upon his admirers. If you question his supreme right to one of the highest places in music, you seem thereby to make a personal attack upon all his various disciples."

Montague Chester, whose marvelous musical memory stamps him as the born composer rather than the business man, says that not long ago in London he heard a performance of Beethoven's "Kreutzer" Sonata, wherein Fritz Kreisler played

Under the heading "Will Fight Piano for Fifty Hours," the New York Herald prints the following amusing skit:

All heavy work ceased yesterday at the training quarters of Camillo Baucia, and tomorrow the champion long distance piano player of the world will quietly await the bell which will start him on his fifty hour bout against time.

Baucia is in splendid condition and full of confidence that when time is called he will be alive if anyone is. He has trained carefully and avoided the mistakes discovered in previous contests. All was bustle and loud pedal at his quarters yesterday morning, for every one, from first trainer to the most humble music turner, was glad the strains of the last three weeks were over.

The champion, who shows none of the irritability of other athletes, was called at 6 o'clock and at once fought four vicious rounds with "Siegfried" and "Parsifal." Hardly breathing heavily, he next wrestled for twenty minutes with Dvorak, ran a mile with Beethoven and ended with Brahms. He ate heartily. His breakfast consisted of little Reginald de Koven nicely browned, a pound

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CWO Wagner relics are in the possession of an autograph collector in Berlin. One is the manuscript of a notice sent to a Berlin newspaper, dated Lucerne, April 10, 1870, in which he asks for the address of Herr Hans Henig in order that he may thank him for "the beautiful poem respecting the impression made by his 'Meistersinger,'" which Henig had sent. The other is an artistically designed menu for a dinner given at the Hotel de Rome, Berlin, May 10, 1881, to celebrate the success of the first Berlin performances of the "Nibelungen Ring" on the 5th, 6th, 8th and 9th of that month. The card specifies "Hors d'Oeuvre à la Wagner," "Filet de Bœuf à la Materna," "Faison Roti à la Vogl," &c. On the back of the card are the autograph signatures of the guests at the dinner, Pauline Lowy, H. Vogl, Angele Neumann, Amalie Friedrich Materna, Therese Vogl and others. That of the master, with the words "O Pauline, Your Loving Richard Wagner," completes the list.

Anna Langenan-Hirzel (piano) and Richard Rettich (violin) will, at the beginning of the Munich season, perform a series of sonatas in a cyclus of three evenings at the Bayrischer Hof, beginning October 15.

Frau Felicie Kaschowska has been invited by the director of the Lamoureux concerts, Paris, to appear in two concerts as Brunnhilde in "Götterdämmerung." She will sing in French.

The ever popular "Daughter of the Regiment" was given for the 200th time at the Dresden Court Theatre on September 29. The first performance in Dresden took place February 18, 1844.

Dr. Max Burkhardt, the founder of the Cologne Singakademie, has written words and music for a three act opera, "König Drosselbart." The new director of the Cologne City Theatre has accepted it and purchased the performing rights for Germany and abroad. It will be produced in November, the first novelty of the season.

Prof. Georg Schumann has set the "Funeral Lament" in Schiller's "Bride of Messina" for mixed chorus and orchestra. It will be performed for the first time at the Berlin Singakademie.

Wiesbaden.—The concert cyclus opens on October 30 with Saint-Saëns' symphonic poem "Africa," for piano and orchestra, for the first time in Germany. As "guest

directors" Schuch, Nikisch and Steinbach will appear, but in general the performances will be under the direction of Kapellmeister Lustner. Among the soloists are Ernestine Schumann-Heink, Erika Wedekind, Berta Morena, Karl Burrian, Fritz Feinhals, Victor Klöpfel, Eugen d'Albert, Mark Hambourg, Eugen Ysaye, Alexander Petschnikoff and Henri Marteau.

The Riedel Verein, of Leipzig (Dr. G. Gohler director), will give five concerts this season. On November 18, the centenary of the birth of Berlioz, his Requiem, according to the original score, will be performed. There will be an à capella concert in the beginning of January and on March 7 Bach's High Mass. In May the society will celebrate its fifty years' jubilee by the performance of Handel's "Messiah" and Liszt's "Christus." The society will take part at Whitsuntide in two choral concerts, with orchestra, at Reichenberg in Bohemia.

Hans Pfitzner has arranged for a bass voice, with orchestra, the ballad "Die Heinzmännchen" of Koprich.

The Tschech National Theatre, of Prague, began its season with a series of works by national composers. Smetana's works were most numerously represented. "The Brandenburgers in Bohemia," "The Bartered Bride," "Dalibor," "Libussa," "The Two Widows," "The Kiss" and the "Secret" were given, but his last opera, "Die Teufelswand," was omitted. Fibich, the most Wagnerian of the Tschech composers, was represented by only one piece, "Arkona's Fall." Perhaps some of his other works, such as "The Storm," "Hedy" or "The Bride of Messina" would have been more appropriate than Dvorák's "Ludmilla" oratorio, or Nedbal's ballet. Dvorák's latest work, "Russalka," was a great success. Two effective works by Kovarovic, "Die Hundesköpfer" and "Auf der Bleiche," were also given. Kovarovic, the orchestral leader and director of the cyclus, deserves great credit for the success of the enterprise. The orchestra and chorus were excellent, the stage decorations marked by good taste, and in this department Director G. Schmoranz displayed his skill in the mise-en-scène. The first attempt of the Tschech Theatre to enlarge its program was in every way successful.

The newly organized Munich Quartet, Theodor Kilian (first violin), Georg Knauer (second violin), Ludwig Vollnalls (viola) and H. Kiefer (cello), will give their first concert in the Museum, October 27, when a new

string quartet by Hans Pfitzner will be performed for the first time.

On October 3 a new ballet, "Der Faule Hans," was given for the first time at the Vienna Opera. It is the first ballet for years that filled the whole evening. The music is by Nedbal, a member of the Bohemian Quartet, who also composed the text. The chief parts were performed by Godlewski in the title role, Fr. Marie Kohler as the Princess, Helene Krauss as a Forest Spirit, and Hamme and Rathner as the brothers of Hans. The composer Nedbal conducted at the first performance.

The singer Johanna Messchaert will leave Wiesbaden and take up his residence in Berlin.

Professor Koslock, teacher in the Hochschule für Musik, Charlottenburg, received on the sixtieth year jubilee of his artistic activity the decoration of the Red Eagle, third class.

Albert Friedenthal, the pianist, after a tour extending from Lisbon to Tiflis, has returned to Berlin. His journey took him through Portugal, Spain, Morocco, Algiers, Tunis, Tripoli, Sicily, Greece, Turkey and the Caucasus. The Sultan decorated him with the Commander's Cross of the Medjidie.

The Bohemian String Quartet will give four concerts at Beethoven Hall, Berlin. At the first (November 14) Teresa Carreño will appear; at the third or Brahms evening (January 14) Eugen d'Albert; at the fourth (January 23) Frederic Lamond. At the first concert the novelty will be a string quartet by Antonio Scontrino; in the second (December 5) one by Ewald Straesse; in the fourth one by Hans Pfitzner.

Henri Marteau's series of subscription concerts at Geneva is founded with a view of popularizing chamber music, lieder and new and rarely played concertos. Orchestral works will be limited in number. In addition to the members of the quartet formed by Marteau, namely Pahnke, Reymond, A. Rehberg and Willi Rehberg (piano), there will appear vocalists Marcella, Preigi, Eva Lessmann; pianists Louis Diémer, Ernesto Consolo, also Hugo Heermann (violinist), the Bohemian Quartet and the composer G. Fauré. The Lausanne Orchestra and the orchestra of the Geneva Conservatory will furnish the music for the orchestral performances. One concert will be devoted exclusively to Grieg, another to Saint-Saëns, a third to Gabriel Fauré, a fourth, a lieder evening, to R. Schumann; a fifth to the Tschech composers Smetana, Suk and Dvorák. At the remaining five concerts there will be produced Beethoven E flat major Quartet (op. 127); "Leonore" Overture, No. 2, B flat major; Trio and Violin Concerto, R. Strauss, violin sonata; Schumann, piano quartet; Handel, concerto grosso in D; Bach, concerto for two violins; Gade, violin concerto; Haydn, symphony; also a violin concerto by Pahnke and Dalcroze, the A minor Violin Sonata by Rubinstein, the F minor Piano Quintet by Brahms and the symphony concertante for violin and viola by Mozart.

The Hamburg Conservatory, founded by the late Herr von Bernuth, celebrated October 1 its thirteenth anniversary. It opened in 1873 with five teachers and thirty-five pupils. Today it has thirty teachers and 440 pupils. The present director is Max Fiedler, the well known conductor.

The Dortmund Philharmonic Orchestra will give a series of concerts in October, November, February and March, and announces among the vocal soloists, Frau Tilly Cahmbley-Hinken, Mary Münnhoff and Dr. Felix

Miss MARIE NICHOLS

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Kraus, and of instrumentalists Eickenmeyer and Walde-mar Lütschig. The novelty at the fourth concert will be the "Hexenlied," by Widenbruch, with melodramatic music by Schillings, and Schillings and Intendant Possart, of Munich, have promised their assistance. The conservatory will introduce to Dortmund R. Strauss and Felix Weingartner on December 9 and January 9 respectively, with the assistance of the string quartet of the conservatory. The director of the conservatory, C. Holtschneider, will also give a series of organ concerts in the synagogue. The Musikverein will also give five concerts during the winter, including Berlioz's "Damnation of Faust" and Bach's "St. Matthew Passion," at which Becker (cello) and F. Lamond (piano) will assist. To complete the musical enjoyment of the Dortmunders the Koeppen Book Store (Hans Hornung) will give four artistic concerts, with the assistance of Fr. Mary Münchhoff, Ernestine Schumann-Heink, Frau Marie Soldat-Roeger (violin), Teresita Carreño (piano) and Otto Voss (piano).

Capellmeister Galkin produced at the thirteenth Russian symphony concert at Pawlowsk the string serenade and the "Romeo and Juliet" overture, by Tschaikovsky, with great success.

The Gesangverein, of Dusseldorf, under Dr. F. Limberg, has announced three grand choral concerts, with the following works: Haydn's "Seasons" (November 16); Handel's "Acis and Galatea" and Mendelssohn's "Wal-purgisnacht" (January 25) and Mozart's Grand Mass in C minor (March 27).

Theodor Gerlach's opera "Liebeswogen" has been accepted by the Bremen Stadt Theater for performances.

The Essen City Theatre produced October 1 Massenet's "Navarraise" without much success.

The Vienna Court Opera gave a complete Wagner cyclus from "Rienzi" to "Die Götterdämmerung" in their true chronological order except as regards the "Meistersinger," which was performed last. The Leipsic City Theatre gave its Wagner cyclus from October 4 to October 21 in similar chronological order, with the exception of "Tristan," which was kept to the last.

The Weimar Grand Ducal Music School was visited during its scholastic year—1902-3 by 87 male and 93 female pupils. The number of professors is 26. The founder of the institute, Prof. Müller Hartung, resigned his position as director in May, 1902, and was succeeded by E. W. Degner.

The Duisburg (Germany) Singing Society celebrated its fiftieth year jubilee last May. In commemoration of the event the director, Walther Josephson, has published a collection of all its programs since 1853 to 1903, and the programs of the festival 23d and 24th of May. On the first day Haydn's "Danklied" and Handel's "Messiah" were performed; on the second, Bruckner's Ninth Symphony and Te Deum. Strauss' "Tod und Verklärung," Hubert Parry's "Sirens," Beethoven's "Choral Fantasie" and Wagner's overture to "Die Meistersinger."

Sophie Rossmen, who has just celebrated the fiftieth year of her uninterrupted engagement at the Darmstadt Court Theatre, received the golden medal of the Ludwig Order. She already possesses the unique title of "Kam-merchoristin."

Ossip Gabrilowitsch will return to London in the spring and give recitals at St. James' Hall.

"Die Kapelle," a new opera by Jan Blockx, will be produced at the Monnaie, Brussels, during the season.

Max Bruch's new work, "Damajanti," for soprano, chorus and orchestra, has just been published. The composer is in his sixty-fifth year.

A monument to Liszt, by Fremd, was unveiled at Stuttgart on the 22d inst., the ninety-second anniversary of his birth. It will be placed in the Royal Park.

"Scale of musical appreciation: Ten deadheads make one-half claque, 1 claque makes a furore, 10 furores make 1 paying engagement, 50 paying engagements make 1 wealthy, 2 pathetic ballads make 1 recall, 3 recalls make 1 bouquet, 5 bouquets make an enthusiastic reception."

Miss Evelyn Suart is engaged by the Warsaw Philharmonic Society to play Saint-Saëns' G minor Concerto on December 15. She will also play in London and other parts of England under the auspices of Messrs. Broadwood.

Dresden.—Leo Blech's new opera "Akpenkönig und Menschenfend" was given October 1 with great applause.

Leoncavallo's "Roland of Berlin" will be finished in November.

A guitar concert was given October 11 in Nuremberg, the program being: Four dances of the sixteenth century, "The Fugger Dance," with "Hupff auft," by Neu-siedler; an old French dance, and Mascherada, from the "Lute Player of the Sixteenth Century"; performers, the Guitar Club, Munich. II, two old German Minne-lider, "Ach Elstein," "Das Maidlein," sixteenth century, harmonized in old lute style for the guitar, Dr. Bauer, Munich. III, overture for guitar by Mauro Giuliani (1706-1820), the "most distinguished guitar virtuosi of all time." IV, two lieder from "Des Knaben Wunderhorn," by Heinrich Scherrer, original composition for voice and guitar, Dr. Bauer, Munich.

The Brussels Opera will exhume the "Tableau Parlant" of Gretry for Madame Simony, who has just made her début on the stage in "Des Noces de Juliette."

Antwerp.—The Flemish Theatre will give the first performance of an opera, "Princess Zoonestraal," words by Pol de Mont, music by Paul Gilson, and later a new opera by Jan Blockx, entitled "La Chapelle."

Fumagalli, the Italian baritone, has left the operatic stage for the dramatic theatre, and will appear in many of the theatres in Germany, Russia and Roumania.

Dresden.—At the symphonic concerts for the coming season the following novelties will be heard: Serenade in F (Draesecke), Symphony, D minor (A. Dvorák), "Har-ald en Italie" (Berlioz), Overture (Fr. Volbach), "Rhapsodie Hebraïque" (R. Zolotareff), Symphony in D minor (G. Sgambati), Prelude and Fugue (D. Fried), "Per aspera ad astra Symphony" (C. Pohlig), Symphony (J. Sibelius), "Sadka," symphonic poem (Rimsky Korsakoff), Symphony (Glazounow), Variations (G. Schu-

mann), Symphonic Prologue (A. Reuss), Ballet Airs by Lully, arranged as an orchestral suite by Felix Mottl.

Aurelie Révy has resigned from the Frankfort Opera. At the first opera house concert Nikisch conducted the "Egmont" Overture, Beethoven's C minor Symphony, Brahms, and "Francesca da Rimini," Tschaikowsky.

Franz Bergen, the Munich tenor, gave a Robert Franz evening at the Museum—Guido Peters at the piano. The poems selected were by Heine and Lenaer.

Otto Neitzel's new opera, "Barbarina," to be given at Wiesbaden, is based on an episode in the life of Frederick the Great, both the king and one of his ministers being in love with the danseuse Barbarina. Neitzel is author of the words as well as the music.

The Lyric Theatre, Milan, announces for the season that opened October 4 "Thais," by Massenet, first time at Milan; "Louise," by Charpentier; "Fedora," by Giordano, and a new work by Spiro Samara entitled "A Love Story," in three acts, and also Orefice's "Chopin." In order to be present at the rehearsals of "Thais," Massenet went to Milan, whether he was called also as one of the jury to award the Sonzogno prize.

The Tonkünstlerverein of Strassburg began its new season October 19 with some new works by Otto Lohse, G. Altmann and M. J. Erb. Among the artists engaged are three quartets, the Marteau, of Geneva; the Schorg, of Brussels, and the Halir, of Berlin; Mlle. Ruppert, pianist; Mlle. Versel, violinist; Fred Pollain, cellist. Subscription concerts will be given also by the Municipal Orchestra under the direction of Franz Stockhausen, who will likewise give "The Damnation of Faust" on the centenary of Berlioz's birth, December 13.

"Flamenca," a new musical drama in four acts, is in rehearsal for the Paris Gaieté. The first act takes place in front of Flamenca's house in Havana; the second, at the Plaza del Morro on the fête of San Juan; the third, in Flamenca's house; the last, in the Posada del Venada. In the second act there is a grand ballet of Cubans, Mexicans and Martiniquaises and a Haitian Idyll. The latter will probably be a cake walk à la Française.

The Vienna Philharmonic concerts, now that Hellmesberger has retired, will be conducted by Gustav Mahler, of Vienna; Schuch, of Dresden; Richter, of London; R. Strauss, of Berlin; Nikisch, of Leipsic; Weingartner, of Berlin; Stavenhagen, of Munich, and H. Hausegger, of Frankfort. The receipts of the last season under Hellmesberger were 8,000 kronen less than those of previous seasons under Mahler and Richter. In the discussion preceding the announcement of the program forty-two members voted for "one director," and fifty-eight for "guest directors."

The Kaim Orchestra, of Munich, resumed its regular popular concerts on Thursdays and Saturdays under Scharrer. The first concert was a Wagner evening. The orchestra had been playing for five months at Kissingen.

The performance of the "Nibelung" cyclus at Bay-reuth next year places the Munich Prince Regent Theatre in an embarrassing position. This theatre professed to be (excepting for dramatic performances on Sundays)

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A fine personation, artistic power, deft manipulation, every word clear, every ph use its full meaning.—*Journal*.
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a Festspielhaus for Wagner's works, and this design is now to be altered. In the next season it will produce Hugo Wolff's "Corregidor," and operas by Schillings, Ludwig Thuille and Hans Pfitzner. This step is taken, it is supposed, to avoid a clash with the Bayreuth performances.



Darmstadt.—The Richard Wagner Verein opened the season on September 28 with a successful concert. The program contained performances by Wilhelm Schmitt (violin) and Willy Hutter (piano), who rendered, at the beginning and close of the evening, César Frank's A major Sonata and Goldmark's Suite in E major. The vocal part comprised Zumpe's "Now the Shadows Darken" and four lieder by Karl Hallwachs, of Kassel.

Miss Hoffman and Her Teachers.

MISS FRIEDA HOFFMAN, the daughter of Dr. Hoffman, a well known throat specialist, of New York, possesses a dramatic soprano voice of unusual range and power and very great purity. She is also endowed with exceptional linguistic and histrionic gifts. This rare combination of talents should make her a successful opera singer, and it is not a foolish prophecy to predict that she will become a star in the operatic firmament. Already she sings with an excellent method and displays musical intelligence in all she essays.

Three years ago Miss Hoffman began to study under the guidance of Max Bendheim, the successful voice builder, and under his painstaking and able direction made rapid progress. Her advancement in the vocal art was as rapid as her acquirements were sure. Her voice developed unusual power and sweetness, and her vocalization became artistic. Her teacher watched over her with loving care, for he had a just appreciation of her musical gifts, and esteemed her as the most promising of all his pupils.

When Mr. Conried advertised for singers Mr. Bendheim sent Miss Hoffman to him. Conductor Hertz, who had been appointed to test the voices and musicianship of each applicant, subjected this young woman to a severe examination, from which she emerged triumphantly. Mr. Hertz declared that she was a singer of uncommon ability, both as regards her histrionic and lyric accomplishments, who needed only the finishing touches to make her eligible for grand opera. Thereupon Mr. Conried offered her a five years' contract on condition, however, that she should abandon her teacher, Max Bendheim, and enter his opera school. He said he would place her under Madame Jaeger, who henceforth would be her teacher. He insisted, however, that she should relinquish her former teacher and sever all connection with him. And so it all happened and where now is Mr. Bendheim?

Habelmann's Operatic School.

VERY few men in Europe or America are as well qualified as Theodore Habelmann for the work of training students for opera. Eleven of the best years of his career were passed as artistic stage director at the Metropolitan Opera House. His long experience, together with his all around musical knowledge and culture, must impress aspiring students and all New Yorkers who take pride in the artistic advancement of their city. Mr. Habelmann's school, located at 157 West Forty-ninth street, is thoroughly equipped with a stage, scenery and all the facilities required for the study of opera in all languages. What seems also of great importance is Mr. Habelmann's wide acquaintance and influence with leading managers in Europe.

Here in New York Mr. Habelmann is known as the representative of L. Krelinger & Co., opera agency in Berlin. During his recent sojourn abroad Mr. Habelmann secured engagements for a number of operatic students. Some of these include Sara Anderson, as first prima donna soprano at the Stadt Theatre, Elberfeldt; Joseph Regneas, leading basso at the same theatre; Allen C. Hinckley, first basso at the Stadt Theatre in Hamburg; Miss Harriet Behne, first contralto at the Stadt Theatre in Breslau.

Mr. Habelmann has a number of promising pupils who will make their operatic débüt within the next year. As Mr. Habelmann is a very busy man, he can see applicants only by appointment.



MR. KELLEY COLE TENOR.

In America Nov., 1903—May, 1904.

Sole Direction : LOUDON G. CHARLTON,
Carnegie Hall, New York.



Fermata.

Thursday evening of last week Francis Rogers, the baritone, gave a song recital in the ballroom of the Homestead at the Hot Springs, Va. Mr. Rogers is the guest of Mr. and Mrs. S. Barton French at Barton Lodge.

Sunday evening, November 15, is the date of the first concert this season by the New York Arion. The jubilee concert previously announced will be given at Carnegie Hall, Friday evening, January 22, 1904.

Last evening (Tuesday) the Albertus Shelley Orchestra assisted at the monthly concert in the hall of the Harlem Young Men's Christian Association.

Olive Fremstad, an opera singer, arrived from Europe last Tuesday on the Kaiser Wilhelm der Grosse. The same steamer brought also Rudolph Krasselt, first 'cellist of the Boston Symphony Orchestra; Ellen Fornsen, a soprano from Berlin; Anton Suchs, a stage manager, and Madame Sembrich, of the Metropolitan Opera House.

Miss Francis Marie, a pupil of Emilio Agramonte, now singing in "Babes in Toyland," has made the hit of the show.

Miss Margaret Sayer, the soprano, has succeeded Miss Alice Nielsen as prima donna of the "Fortune Teller" Company. Miss Sayer is a pupil of Miss Grace G. Gardner, 38 West Twenty-fifth street.

Adolf Glose, the pianist, will again play the musical illustrations at Mrs. Rhodes' lectures on "Wagner and the Bayreuth Festival." Everywhere the critics have accorded high praise to Mr. Glose for his sympathetic and artistic assistance.

Mrs. C. B. Huet, of Charleston, S. C., is now in New York, studying with M. Elford-Florio. Mrs. Huet is the daughter of the Rev. Dr. N. G. Cooner, of Charleston, and is well known in musical circles of that city. Her voice is an unusually beautiful soprano of great range and richness of tone. It is a voice peculiarly suited for operatic work and without doubt Mrs. Huet will make her mark in that field when she has finished her studies.

The Madison Avenue Methodist Episcopal Church, Sixtieth street and Madison avenue, has put in a new organ at an expense of \$8,000. The instrument will be dedicated on November 15.

Mme. Evans von Klenner is chairman of the music committee in charge of the semi-annual convention of the New York City Federation of Women's Clubs. The meetings will be held at the Hotel Majestic, Central Park West and Seventy-second street, Friday, October 30.

Mme. Adelina Patti sailed from Europe last Saturday aboard the *Etruria*.

Riley E. Phillips, Jr., a pupil of J. Jerome Hayes, of this city, has been engaged as baritone soloist of the Church of St. Francis Xavier.

Hollman the 'cellist was run down by a tramcar in Paris last week and narrowly escaped being killed. He was severely but not dangerously injured.

Mme. Charlotte Maconda will make her first New York appearance this season at the musicale of the Haarlem Philharmonic, to be given at the Waldorf-Astoria, Thursday morning, November 19.

Willis E. Bacheller will present his pupil, Mrs. Mildred Hirschberg, contralto, at a recital tomorrow evening (Thursday) at the Venth Violin School, 14 Seventh avenue. The singer will be assisted by Carl Venth, the distinguished violinist and composer. Miss Ida M. How and W. E. Bassett are to be the accompanists.

Carl Venth's new cantata, "Resurrection," composed during the past summer up in Maine, has been accepted by Novello, Ewer & Co.

Harvey Worthington Loomis has issued a handsome circular outlining his lecture recital on "The Red Man's Music and Legends." The illustrations include music of various tribes.

On Sunday evening last Elbert Hubbard gave another of his interesting lectures, combined with a musical recital by Mr. Von Liebech, the pianist. Mr. Von Liebech's first number, Chopin's "Funeral March," was played with much feeling by him, and was heartily encored. He followed this with Liszt's transcription of Mendelssohn's "On the Wings of Song," and other selections.

Obituary.

Martha Sauer.

MISS MARTHA SAUER, for five years private secretary to Maurice Grau at the Metropolitan Opera House, committed suicide by shooting herself at a hotel in Paris about a fortnight ago. The news of her death was brought to New York by a French steamer Wednesday of last week. Miss Sauer had a wide acquaintance among opera singers and musical people. She was a German by birth and possessed excellent abilities. It is reported that she was soon to marry an officer in the German army, but as she left no letter or other explanation her friends are unable to account for her act.

Isaac Reingold.

Isaac Reingold, a Russian-American, who wrote the poems for several popular songs in Hebrew circles, died at his home in Chicago Wednesday of last week. Mr. Reingold came to the United States from Russia in his boyhood. He was thirty years old.

LOUDON G. CHARLTON CONCERT CO.

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MISS IDA SIMMONS, Pianist.

Mlle. FLAVIE VAN DEN HENDE, Violoncellist.

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BOSTON, Mass., October 24, 1903.

WITH the arrival of Mr. Giraudet from Paris about November 1 the faculty of the William L. Whitney International School for Vocalists, Opera and Piano will be complete. Harold Bauer, who has just completed his first week of teaching, finds all his time taken and constant requests for lessons coming in.



Arthur P. Schmidt, music publisher, will move early in November to the Walker Building, on Boylston street, a few doors east of his present location. The partitions between rooms have been removed, so that the room will be 179 feet in length, which will give needed space for the stock of music. The Walker Building is new and modern in every respect, and the outlook over the Common is always attractive.



Miss Johnson, who has been so successful as teacher of the Yersin method of French, has returned to town for the season and taken a studio at 246 Huntington avenue.



The bookings at Jordan Hall, New England Conservatory of Music, include the Apollo Club, who will give their concerts there this season; the Handel and Haydn Society rehearsals every Sunday night; People's Choral Union Sunday afternoons; the Boston Singing Club, H. Tucker conductor, December 2; the Longy Club, December 16; the Choral Art Society concerts, Wallace Goodrich conductor, for the season, the first one on December 18; the Orchestral Club; Henry L. Southwick's course of interpretative recitals, the first one on October 23 being by George Riddle, who read "Hamlet"; Jacques Thibaud, November 7.

R. L. Flanders is manager of the hall.



In celebration of the 100th anniversary of the birth of Hector Berlioz the Cecilia will give a special performance of "The Damnation of Faust," with enlarged male chorus and orchestra. The soloists will be Melba, Gilibert and Van Hoose.

The Cecilia is now rehearsing Cardinal Newman's "Dream of Gerontius," by Elgar, which will be given this season, and they will also give later either a concert a capella or Richard Strauss' new work, "Täillefer."



The organ of the Eliot Church, Newton, which has just been rebuilt and enlarged, will be inaugurated with an organ recital by Everett E. Truette on the evening of October 28. The organ is now absolutely modern and up to date in every respect, and includes an echo organ, which is placed in a special gallery sufficiently large to accommodate twelve singers. The echo organ is a special gift from a friend in the church in memory of Lewson E. Chase.

The echo organ contains a Bifera stop, which is the first one ever constructed in this country, and consists of two ranks of flute pipes, open and stopped.

The program is:

Andante in D.....	Alfred Hollins
In Paradisum.....	Theodore Dubois
Fiat Lux.....	Theodore Dubois
Offertoire in A.....	César Galeotti

New England Conservatory.

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Sonata in D minor.....	Guilmant
Introduction and allegro. Pastorale. Finale.	
Pastorale in E.....	Edwin H. Lemare
Second Andantino in D flat.....	Edwin H. Lemare
Festival March in D.....	Henry Smart
Caprice in B flat.....	Guilmant
A Religious Melody with Variations.....	Geo. E. Whiting
Allegro con moto (from Sonata in A minor).	



The H. W. Savage Opera Company opened on Monday night at the Tremont Theatre with "Tosca." "Carmen," "Lucia" and "Cavalleria Rusticana" have also been given. Next week "Faust," "Tannhäuser" and "Bohemian Girl" will be the operas. Those who appeared last year with the company were welcomed back as old acquaintances and favorites, while a number of singers new to this city have been heard. The engagement extends over a period of four weeks.



The program for Harold Bauer's piano recital Wednesday afternoon, November 4, at 3:

Variations Upon a Theme by Handel.....	Brahms
Sonata, F sharp minor, op. 11.....	Schumann
Polonaise, E flat minor.....	Chopin
Etude, C sharp minor.....	Chopin
Tarantelle	Chopin
Impromptu, A flat.....	Schubert
Etude en forme de valse.....	Saint-Saëns



Carl Faelten's first piano recital of the season will take place in Huntington Chambers Hall Wednesday evening, October 28, with the following program: Prelude and Fugue, C major, Bach; Rondo, op. 51, No. 2; Sonata, op. 90, Beethoven; Polonaise, op. 53; Nocturne, op. 27, No. 2; Etude, op. 25, No. 2; Valse, op. 34, No. 1, Chopin; Hungarian Rhapsody, No. 4, Liszt.



The concerts of the Hoffman String Quartet at Potter Hall will begin on the evening of November 12, with Mr. Bauer as pianist. The first program will be made up of compositions of Brahms, Beethoven and Dvorák.

Dedication of Jordan Hall, Boston.

THE dedication of Jordan Hall at the New England Conservatory of Music, Boston, on the evening of October 20 was a brilliant affair. Over 1,000 of the best known society and musical people of the city were present, and the occasion was a notable one in every way. The hall is the gift of Eben D. Jordan, vice president of the conservatory, a well known patron of the arts, who practically gave carte blanche to the architects in the matter of its construction. The result is a beautiful hall, with perfect acoustic properties, and it is said by those who have traveled through Europe and America that it is the finest hall in this country, if not in the world. Mr. Jordan's gift included the decorations and a three manual organ; in other words, the hall ready for occupancy.

The program was, as given in these columns last week, carried out by the Boston Symphony Orchestra, with Wallace Goodrich, soloist, at the organ, Madame Szu-

mowska at the piano and George W. Chadwick conducting his "Melpomene" Overture.

The address by Henry L. Higginson was a condensed but very interesting history of what has been done in Boston musically. He began with an account of Gottlieb Graupner and his Philharmonic Orchestra, which existed in the very earliest years of the eighteenth century; the foundation of the Handel and Haydn Society (1815); the advent of the Savannah bank clerk, Lowell Mason; the beginnings of the Academy of Music and its orchestra. He paid respects to the labors of Mrs. Webb and Miss H. Peabody, and mentioned Wm. Woodbridge, who in 1833 founded the Boston Society of Music, and then told of the first Music Hall in Boston. He spoke of the debt owed to George Webb, an organist prominent in 1830, and told of the period about 1841, when particular attention was paid to singing in the public schools. At this time audiences were cautioned not to applaud the school children, lest they might become vain. He then referred to the Germania Orchestra, Bergmann, Carl Zerrahn, Wulf Fries, the Pierian Sodality, the Harvard Musical Association, its library and orchestra; J. S. Dwight, Hugo Leonhard, Otto Dresel, J. C. D. Parker, C. C. Perkins, A. W. Thayer, B. J. Lang, J. K. Paine, G. W. Chadwick and others. He also recognized the debt of the music loving world to Mr. Jordan, Richard H. Dana, Arthur F. Estabrook and Charles P. Gardiner, whose services in looking after the financial side of musical enterprises have been of extraordinary value. A short history of the conservatory followed, with an account of the days of Dr. Touré and Carl Faelten in the leadership, and in tribute to the standard attained under Mr. Chadwick's lead Major Higginson urged the students to fidelity to their alma mater, assuring them that they, and not the faculty, were the true factors in its upbuilding.

Societies represented were:

Cecilia Society, represented by Arthur Foote, George O. G. Coale and B. J. Lang.

Handel and Haydn Society, represented by George F. Daniels and W. F. Bradbury.

Worcester Musical Association, represented by Arthur Bassett and Wallace Goodrich.

People's Choral Union, represented by H. G. Pickering, Sherman Jubb and Miss Josephine Blackwell.

Thursday Morning Club, represented by Miss Fannie T. French, Mrs. George H. Stoddard, Mrs. S. H. Hooper and Mrs. Charles Scudder.

MacDowell Club, represented by Miss Mary May Winsor.

Choral Art Society, represented by S. Lothrop Thordike and Samuel Carr.

Chromatic Club, represented by Mrs. A. J. Rowan.

Newton Singers, represented by George H. Burdett.

Already a number of bookings have been made for concerts in the new hall, and it promises to become a favorite with artists and public.

Decsi's "A Hint for Vocal Students."

THE article which appeared in our issue of September 30 under the foregoing caption caused such demand for that issue that THE MUSICAL COURIER is unable to supply copies. Max Decsi has therefore caused it to be reprinted in pamphlet form, and it may be had by applying to him, Carnegie Hall, New York.

His pupils—Mrs. Shotwell Piper, Anita Rio, Bertha Winslow Fitch—are all causing much talk these days. The latter met with overwhelming success in a concert at Greenboro, S. C. Other pupils are rapidly coming to the fore, and Mr. Decsi finds himself very busy.

WANTED—Two ladies to complete a string quartet of women; one must play the violin or viola, as required, and the other the 'cello; they must be far advanced in playing as well as in reading at sight, as they will be required to play the highest class of music; they will be given instructions free by one of the finest violin teachers of New York; the rehearsals will be held once a week in a private music room. Address B. H. W., care MUSICAL COURIER.

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Chicago.

CHICAGO, Ill., October 26, 1903.

CHE Chicago Orchestra gave its first concert Friday afternoon to an audience which almost filled the Auditorium and both by its numbers and its appreciation made the opening concert of the season an occasion for congratulation, both for Mr. Thomas and the orchestra management. If the present attendance continues the management may feel satisfied that the Chicago public means to keep the orchestra and to support it generously. The programs which Mr. Thomas has so far announced give ample assurance that the public will be interested, and the present high standard of musical excellence maintained and elevated. The first program follows:

Huldigungsmarsch	Wagner
Vorspiel, Lohengrin.....	Wagner
Symphony No. 7, A major, op. 92.....	Beethoven
Entr'acte Symphonique, Messidor (new).....	Alfred Bruneau
Variations on a Russian Theme (new).....	N. Artibouchef
No. 1.....	J. Wihtol
No. 2.....	A. Liadow
No. 3.....	N. Rimsky-Korsakow
No. 4.....	N. Sokolow
No. 5.....	A. Glazounow
No. 6.....	Berlioz
Overture, Le Carnaval Romain.....	

The "March of Homage" and the "Lohengrin" prelude have long been popular with Chicago audiences through their frequent performance by the Chicago Orchestra, and the first named work differed in no way in this performance from the interpretation which Mr. Thomas and his men have made classic. But in the "Vorspiel" Mr. Thomas saw fit to depart from all established conventions, both his own and those of other conductors. The "Vorspiel," as everyone knows, is conceived as one great crescendo and decrescendo, developed entirely on the "Holy Grail" motive. Mr. Thomas, while following the broad lines of this program of development, so clearly indicated by Wagner and so firmly established by tradition, cleverly contrived by the most delicate dynamic shading to emphasize each detail, bringing out hidden beauties and unexpected delights.

In the Symphonie, too, Mr. Thomas seemed in a mood for innovations. The graceful, rhythmical figure of the first theme of the Vivace received a constant emphasis which changed the whole character of the movement, and, while adding to its intellectual interest, gave it something of the sternness and solidity of the corresponding movement of the Fifth Symphony.

In the second movement as well came an unlooked for variation of one of the most characteristic ornaments of the melody, which, if thus more easily understood by the layman, was nevertheless a shock to the musician accustomed to the time honored and traditional rendering of the work. The Scherzo was vivid in its dynamic contrasts, and the last movement rich in humor, that rarest of all qualities in music.

The novelties on the program proved very acceptable. The first, "Entr'acte Symphonique," from the four act lyric drama "Messidor," by Alfred Bruneau, was pleasing in melody, full of harmonic interest and ably orchestrated. It is supposed to be program music, and the author gives a long and fanciful allegory which he intends to symbolize in tones. But his music might equally well have illustrated a spring day or a sunrise.

The Variations on a Russian Theme were more interesting. If the theme itself is neither especially beautiful

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nor particularly characteristic of Russian music, it offers excellent opportunities for variation; and varied it is beyond all recognition. The first and last variation, by constant use of the one markedly rhythmical figure of the theme, attained close knit thematic structure and logical climaxes. The second variation offered some startling examples of orchestral effects. Liadow in the third has created a very graceful and charming movement which is full of individuality, while Sokolow in the fifth has written the only variation that is unmistakably Russian in mood and tone coloring.

Berlioz's familiar overture was brilliantly given. Mr. Thomas conducted with surprising vigor and enthusiasm, and the orchestra played with the usual precision and smoothness.

Relative to the endowment fund, the trustees of the Chicago Orchestra Association print the following statement:

As was announced at the close of last season, the annual deficit of the Chicago Orchestra will be paid by the friends who have paid all previous deficits, for one more season, the present one, in order to give time for a last effort to complete the permanent Endowment or Music Hall Fund commenced last season.

Very little has been added to the amount previously pledged during the summer vacation, and it is evident that the majority of those who are likely to make small or moderate subscriptions have already done so. The pledges made now stand as follows:

33 of \$5,000 to \$10,000.....	\$255,000.00
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44 of 1,000 to 2,500.....	46,500.00
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201 of 100 to 1,000.....	44,300.00
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2,081 of 100 or less.....	20,454.50
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5,708 club, society and list subscriptions turned in collectively	42,672.61
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8,065 pledges in all for.....	\$408,727.11
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Between now and November 28 the trustees ask the lovers of the orchestra to use their utmost effort among their friends, and will welcome suggestions and hold themselves ready to meet appointments on behalf of the fund at any and all times. Subscription forms can be obtained of the treasurer, F. J. Weesels, at the offices, 55 Auditorium Building.

The trustees have fixed the week ending November 28 as the date for final decision, and announcement of the future, for the reason that building plans must be prepared and orders for material placed not later than December of this year, if the fund is completed and the orchestra is to go on. If, on the other hand, it is to be abandoned, it is but just and fair to its director and members, who have deserved so well of Chicago, to give them the earliest possible notice and amplest opportunity to make such engagements for their own future, collectively or individually, as the good fortune which we wish them may permit. It may not be amiss that the trustees should express here the hope that the great orchestra, built up by such lavish expenditure of time, hard work and money, may not disappear like a wreath of smoke, even though Chicago loses it, but may endure, to delight some more fortunate community, forever.

For the trustees, D. H. BURNHAM, Vice President.

CHICAGO, October 23, 1903.

The program of the next concert on Friday, October 30, and Saturday, October 31, is as follows:

Overture, Solennelle, op. 73.....Glagounow
Entr'acte, B minor, Rosamunde.....Schubert
Menuetto from Serenade, No. 1, D major, op. 11.....Brahms
Symphony No. 2, D minor, op. 70.....Dvorák
Introduction Symphonique to Act II, L'Etranger (new).....D'Indy
Tone poem, Death and Transfiguration, op. 24.....R. Strauss
Overture, Die Meistersinger.....Wagner

Sembrich's Recital.

The Auditorium was completely filled on Saturday afternoon, when Mme. Marcella Sembrich appeared in a song recital. Chicago has not forgotten her recital of last year when she gave in the same hall a program which, in point of musicianship, in logical arrangement and in the demands made upon the singer, has not been equaled in this city by any other singer, her colleagues of the grand opera not excepted. Schumann-Heink sang Schubert, Schumann and Brahms; Van Rooy added Beethoven's "Au die ferne Geliebte," but Sembrich's program represented every school of song from the classic and preclassic aria to the modern song, and tested the artist's interpretative

ability with every phase of the art from the simplicity of the folksong to the subtleties of Schumann and Brahms.

Her program of Saturday was equally worthy and might stand as an example to singers and musicians generally of an ideal arrangement, one which is not a mere succession of pleasing contrasts, but in which each number, each group, not only interests the hearer but prepares his mind for the mood of the song, the group, which is to follow, carrying him on with ever increasing delight through the whole gamut of the emotions. This was the program:

PART I.
Per la Gloria d'adorarvi.....Buonocini
M'ha presa alla sua Ragna.....Paradies
Mon petit coeur soupiré.....Author unknown
The Three Ravens.....Old English
The Lass with the Delicate Air.....Arne
Warning.....Mozart

PART II.
Gretchen am Spinnrad.....Schubert
Du bist die Ruhe.....Schubert
Ungeduld.....Schubert
Wie Melodien zieht es mir.....Brahms
Vergebliches Ständchen.....Brahms
Der Nussbaum.....Schumann
Aufträge

PART III.
Romance from Mignon, Connais tu le pays.....Thomas
Ständchen

R. Strauss

Lullaby, Sleep, My Little Darling (Russian).....Tschaikowsky

Lithuanian Song (Polish).....Chopin

Mazourka, Weep Not, O Maiden (Polish).....Lubomirski

Das Kraut Vergessenheit.....Fielitz

So liegt ein Traum auf der Heide.....Fielitz

In many points Mme. Sembrich's performance of Saturday surpassed her work of last year. In the old Italian and French songs she displayed all her accustomed repose and finish; but not until the old English folksong, "The Three Ravens," did she throw off the reserve that so often detracts from her work. The audience was quick to respond, and soon there was established that perfect sympathy between the artist and her public which adds so much to the enjoyment of a concert. With the next song, "The Lass with the Delicate Air," the encores began, and they continued throughout the afternoon. After each group Madame Sembrich was obliged to add to the program, which she did after many recalls, with her usual charming grace.

It came as a surprise that the German songs should be the best on the program. Usually Madame Sembrich attains her climax in her less serious numbers, avoiding too great heights of emotion as being dangers to perfect vocal art. But yesterday she sang the "Gretchen am Spinnrad" with a warmth and dramatic intensity which, when combined with her perfect vocal art, made the interpretation absolutely ideal. In fact, the whole group was given with that intimacy, tenderness and poetic sentiment that make German Lieder the greatest works of song literature. The encore to this group, "Es blinkt der Thau," of Rubinstein, was another perfect interpretation. Madame Sembrich was fortunate in having as accompanist Rudolph Ganz. It is seldom that a great artist can sufficiently submerge his

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individuality in the work of another. But when the accompanist brings to his aid all the resources of a superb technic and an absolute understanding of the intentions of the singer and of the composer, he establishes a standard for the art.

Madame Sembrich sang in Italian, French, German, English, Russian and Polish, with her usual Polish accent in German and English.

F. Wight Neumann, under whose management Madame Sembrich appears, announces a second concert in the Auditorium on Thursday evening, October 29. Madame Sembrich's program for this concert equals in every way the one she gave on Saturday.

D'Arnalle's Recital.

Speaking of the song recital given by Vernon d'Arnalle on the evening of Monday, October 19, in Music Hall, a world renowned pianist said: "It was the best program I have ever heard by an American artist." Truly it was a beautiful program and both in selection and arrangement it gave ample evidence of the young artist's taste and musicianship. Like Madame Sembrich's program, it is worth reprinting if only as an example of what a singer's program can be:

I.	
Come Raggio di Sol (seventeenth century).....	Caldara
Che Fiero Costume (seventeenth century).....	Legrenzi
Der Lindenbaum.....	Schubert
Der Neugierige.....	Schubert
Erlkönig	Schubert

II.	
Geduld.....	R. Strauss
Die Verschwiegenden.....	R. Strauss
Schifferliedchen	Weingartner
Wenn Schlanke Lilien.....	Weingartner
Lied des Hunul Singuf.....	Weingartner

III.	
Folksongs of Lower Brittany, early part of the fifteenth century—	
Dison le Chapelet.....	Loewe
L'Angelus.....	Beach
Un Jour sur le Pont de Treguier.....	Foote
Sylvestrik.....	Puccini

IV.	
Edward	Hahn
O Were My Love Yon Lilac Fair.....	Ganz
Memnon	Foote
Canzonetta (Manon Lescaut).....	Puccini

Severe as were the demands which this program made upon the singer, especially in point of interpretation, they were on the whole satisfactorily and creditably met. The severe classic beauty of the early Italian school; the naive sentiment and dramatic interest of Schubert and Loewe; the poetry and humor of Strauss and Weingartner, with their gorgeous richness of ultra modern effect; the simplicity of the ancient folksongs of Lower Brittany—all found equally happy expression. Not that his work is without faults. But they are the faults of a deeply mu-

sical nature whose temperament, in moments of excitement, carries him quite to but not beyond the limits of his voice; and this in spite of the fact that his voice is powerful, of beautiful quality and under excellent control. Such faults are too slight for the musician to quarrel with, though to the singer (and how often must one remark this difference between musician and singer) the slightest vocal flaw often seems quite inexcusable. But Mr. d'Arnalle is eminently a musician as well as a singer, and deserves to be measured by other standards. To return to the program.

In his first group he was perhaps most successful with Schubert's "Lindenbaum." A more poetic interpretation it would be hard to conceive. The "Erl King" was less happily given, since the accompanist, Mrs. Lapham, was therein taxed almost beyond her powers. In a recent recital at the University of Chicago Mr. d'Arnalle accompanied himself in this song with much better effect. In all other numbers, if one except "Royauté" of Ganz, Mrs. Lapham showed herself an ideal accompanist, sympathetic, unobtrusive, accurate. It is perhaps unjust to demand of her the strength and breadth of a man, and these qualities are certainly demanded in the "Erl King" and in this very characteristic and effective song of Ganz.

In the second group the two Strauss songs and "Schiffliedchen" of Weingartner provoked enthusiastic applause, and the latter had to be repeated. But most effective of all with the general public were the folksongs of Brittany, while the Loewe ballade was musically and dramatically the climax of the program. Very grateful and beautiful was "O Were My Love," of Beach, and in spite of the anti-climax offered by the last two songs an encore was demanded, and the artist added "Es blinkt der Thau," of Rubinstein, accompanying himself.

The recital attracted a fairly large and very musical audience. It was under the management of Wm. J. Etten.

Bush Temple Conservatory.

Kenneth M. Bradley, director of the Bush Temple Conservatory, announces a series of concerts and recitals by members of the Conservatory faculty, the first of which will take place on November 10. It will be a piano recital by Miss Della Thal, who has just returned from Europe, where she has spent some time under Leschetizky. Before going abroad Miss Thal studied with Madame Bloomfield Zeisler, to whom she now acts as assistant in the piano department of the Conservatory. Miss Thal will present the following program:

Sonate, op. 22, G minor.....	Schumann
Prelude, op. 28, Nos. 20 to 23.....	Chopin
Nocturne, op. 32, No. 2.....	Chopin

Ballade, op. 23.....	Chopin
To a Wild Rose, op. 51.....	MacDowell
In Autumn.....	MacDowell
To a Water Lily.....	MacDowell
Carnaval Mignonne.....	Ed. Schuett

1. Prélude.

2. Serenade d'Arlequin.

3. Tristesse de Colombe.

4. Polichinelle.

5. Pierrot rêveur.

6. Caprice Sganarelle.

Valse Caprice, Man lebt nur einmal..... Strauss-Tausig

The next recital at the Conservatory is announced for November 19. It will be given by Miss Carolyn Louise Willard, whose recital in Music Hall last year created a favorable impression on the musical public.

The piano department at the Conservatory is under Madame Zeisler's direction. Madame Zeisler's renown as a teacher is too well known to need comment. In the past she has seen fit to limit the number of pupils she accepted each year. Her connection with the Bush Temple has made it possible for her influence as teacher to be more widely felt, since associated with her are pupils of herself and of her great master Leschetizky, well drilled in the principles of piano instruction which have made the name of Leschetizky world renowned. These same principles Madame Zeisler has determined to employ in the school to the exclusion of all other systems of piano instruction. Madame Zeisler is an artist known and loved by all Americans both for her art and herself, and any enterprise that she is associated with is sure to meet with widespread recognition.

GLENN DILLARD GUNN.

CHICAGO NOTES.

Redpath Lyceum Bureau.

Under the able management of Keith Vowter the Redpath Lyceum Bureau is this year enjoying the most successful season which it has had for several years past. Mr. Vowter has made every effort to raise the standard of the attractions which he is putting on the road, especially of the musical attractions, and to this end has secured several eminent artists, such as Wm. H. Sherwood, Bruno Steindel, Mrs. Jennie Osborne Hannah, Miss Jennie Scott, Miss Lottie Demuth, Allan Campbell, Frank S. Hannah, D. A. Clippinger and the Chicago Madrigal Club, Herbert Butler and Madame Wunderle.

The Chicago Madrigal Club under D. A. Clippinger has just returned from a very successful Western trip, appearing in the following cities: Lake Geneva, Oshkosh, Ap-

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leton and La Crosse, Wis.; Dubuque, Ida Grove, Sioux City, Ft. Dodge and Le Mars, Ia.; Independence and Mankato, Minn., and Yankton, S. Dak. Miss Jennie Scott, pianist; Charlotte Demuth, violinist, and Allan Campbell, baritone, were the assisting soloists. Both soloists and the club were unusually successful, and returned with many flattering testimonials from press and public.

Another organization which the bureau has been especially successful in booking dates for is the Sherwood Grand Concert Company. The Sherwood Grand Concert Company consists of William E. Sherwood, pianist; Mrs. Zoa Pearle Parke, contralto; Frank S. Hannah, tenor; Frank Croxton, bass, with Mrs. Foster Merrill, accompanist. This company has quite an extensive tour, including the principal music centres in the Middle West. Their itinerary is as follows: Maxwell, Ia.; Centerville, Ia.; Guthrie Center, Des Moines, Storm Lake, Ames, Rawlins, Wyo.; Ogden, Utah; Grand Junction, Col.; Greeley, Denver and Great Bend, Kan.; Iowa Falls, Ft. Dodge, Sioux City, Castana, Ia.; Sioux Falls, S. Dak.; Baldwin, Ft. Scott, Atchison, Parsons, Kan.; Warrensburg, Mo.; Pittsburg, Pa.

Another concert company, under the management of the Redpath Bureau, which is meeting with unusual success, is the Herbert Butler Company, consisting of Herbert Butler, violinist; Katherine Hoffmann, pianist; Adele V. Holman, soprano, and Madame Wunderle, harpist. They are now on their first trip, under the direction of the bureau, and are at present filling dates in the principal cities of the Middle West. In February they are booked for a number of dates in territory between Chicago and Pittsburgh.

Under Mr. Vowter's management the Redpath Lyceum Bureau, supported by its already well established reputation for honesty and reliability, should continue to prosper and to extend its already widespread influence.

The Development of Song.

The University of Chicago announces a series of six lectures, illustrated by six recital programs, on the development of song, by Vernon d'Arnelle. They will be given at the auditorium of the Chicago Business Woman's Club, 230 South Clark street, beginning on Friday, November 13. The dates and subjects are as follows:

November 13—Song: Its Origin.

Recital Program—Old German Folksongs (1300-1600), English Folksongs, French Folksongs, Songs from the Troubadours, Group of Songs from the Period of Henry VII.

November 20—The Classic Era of Music.

Recital Program—Illustrations from the Works of Old Italian, French and German Masters, including some of the greatest musical works of Mozart, Haydn and Bach.

November 27—The Folksong as an Art Form.

Recital Program—An elaborate program of Schubert exclusively.

December 4—The Song Since Schubert.

Recital Program—A recital of the great songs of the composers of this era. Greater Works.

December 11—Richard Wagner.

Recital Program—An illustrated Wagner program.

December 18—The Modern "Classic" Song.

Recital program of modern composers.

Miss Florence Marion Pace.

Here are some of Miss Florence Marion Pace's recent press notices:

Probably no one on the platform at the Mont Eagle Assembly this summer has made as good an impression as Miss Pace. At the morning's orchestral concert she was compelled to respond to encore after encore, so loud were the demonstrations of applause.—Nashville (Tenn.) American.

Each time Miss Pace appeared during the evening she was forced to respond to a double encore. Her strong personality, her versatile selections, combined with marked intelligence of presentation, and her beautiful voice of excellent range, are responsible for her splendid success last night.—Lebanon (Pa.) Daily Republican.

Music lovers at Bay View had a rare treat yesterday when Miss Florence Marion Pace gave her recital in the Auditorium. Miss Pace has a brilliant and powerful voice. Hearty applause from the audience and the sincere compliments of critics attested the appreciation with which she was heard.—Petoskey (Mich.) Resorer.

Miss Pace, the soloist of the evening, is an artist of rare talent. She adds to a very attractive appearance the charm of a well trained voice, and from the first was accorded the sympathetic attention of her audience. Her voice is a rich dramatic soprano, always clear

and well modulated, and the enunciation is distinct.—Saginaw (Mich.) Courier-Herald.

STATE MUSIC TEACHERS' ASSOCIATION.

Miss Florence Marion Pace, of Chicago, received a hearty welcome from the audience, and appeared as she stood before them a lovely, radiant and self possessed woman. Her first selection, "As When the Dove," from "Acis and Galatea," by Handel, she gave with marked nicely of expression. She has a fine voice, with good tone shading, and her style is dramatic. Her tones were pure, sweet and brilliant. Almost an ovation followed this aria. The spirit and fervor with which she sang her second number, an aria from "Iphigénie in Tauris," by Gluck, captivated her listeners, and she was again recalled. Miss Pace made a splendid impression and her singing will be recalled as one of the features of the meeting.—Galesburg (Ill.) Republican Register.

George Hamlin's Twenty-fourth Concert.

Max Heinrich will appear as composer at George Hamlin's twenty-fourth concert at the Grand Opera House, next Sunday afternoon, October 25. He will present his own melodrama, "Magdalena, or the Spanish Duel," the poem by J. F. Waller. He also will sing two of his own songs in English, and Mr. Hamlin will sing two in German. The program in full follows:

Dort in den Weiden.....	Brahms
Die Nacht.....	R. Strauss
Unergründliche Liebe.....	Max Heinrich
Wieder	Max Heinrich
Mr. Hamlin.	
Melodrama, Magdalena, or the Spanish Duel.....	Heinrich
(Poem by J. F. Waller.)	
Mr. Heinrich.	
Miss Eleanor Scheib at the piano.	
The Rose Awaits the Dewdrop.....	Hadley
Row Gently Here, My Gondolier.....	Jensen
A Summer Day.....	A. Nevin
Tomorrow	Volvac's
Mr. Hamlin.	
Sändchen	Schubert
Auf dem Wasser zu Singen.....	Schubert
Here Often When a Child I Lay Reclined.....	Heinrich
Sonnet	Heinrich
(Poems by Tennyson)	
Mr. Heinrich.	

Edwin Schneider, whose accompaniments were so satisfactory at the last Hamlin concert, will again assist Mr. Hamlin at the piano.

The American Conservatory.

The American Conservatory announces a grand concert by members of the faculty, to take place at the Auditorium, Wednesday evening, December 2, 1903. The following well known artists will appear: Wilhelm Middelschulte, organist; Herbert Butler, violinist; Howard Wells, pianist, and E. C. Towne and Mme. Ragna Linne, vocalists. An orchestra of fifty, all members of the Chicago Orchestra, will assist, under the direction of Adolf Weidig.

Van Oordt-Towne Recital.

An excellent recital was given by the American Conservatory last Saturday afternoon at Kimball Hall, the participating artists being Jan van Oordt, E. C. Towne and Miss Hedwig Brühl. Mr. van Oordt gave a masterly rendition of the Vieuxtemps A minor Violin Concerto, the Cadenza being especially well played. Mr. Towne sang Beethoven's "Adelaide," as well as a group of songs by Schubert and a stirring new song by Adolf Weidig, entitled "Let Her In," most artistically, doing full justice to the demands of true interpretation of song literature. Miss Hedwig Brühl played the F minor Fantaisie by Chopin and a group of selected piano compositions tastefully.

North Shore Musical Club.

The North Shore Musical Club has issued a handsome prospectus for the season's work. Two concerts are to be given in January and May. At the first will be given "The Swan and the Skylark"; at the second, "Elgar's Banner of St. George," its first production in Chicago. The club is under the direction of E. M. Latimer.

Mary Wood Chase.

Miss Mary Wood Chase will play before the Burlington Musical Club, of Burlington, Ia., on Monday, October 26. She has already closed a number of engagements

for a Western tour, for which she leaves in a very short time.

Two Splendid Pupils.

Two pupils of Theodore Spiering have recently made their debuts under the most favorable circumstances, receiving very flattering press notices. Miss Florence Chamberlin, whose career as a pupil at the Chicago Musical College was especially successful, played in Malone, Ill., with best results. Similarly, Miss Mary Campbell, of Chicago, made her first professional appearance in Burlington, Ia., where she scored an excellent success.

A Musical Examination.

TRALI ESEN MORGAN has just published a musical examination book of nearly 600 test questions, with spaces for written answers, for use of the students of the International Correspondence School of Music, of which he is president and director. The work is in the form of a copybook, and is one that should be in the hands of every teacher. The questions begin with the very first principles and proceed by easy steps through all scales, major and minor, all intervals and triads.

Thousands of public school and music teachers in every corner of the land are studying the Morgan system of sight reading and musical theory, and the best proof of success is the fact that graduates of this school never fail to pass examination, no matter how severe, for supervisors of music.

The board of directors of the school at its last meeting decided to advance the price of tuition from \$10 to \$20, beginning about January 1. At present the course consists of forty lessons, divided into two grades of twenty lessons each. Those who do not secure at least 75 per cent. in credit marks in the first grade will not be permitted to enter the second grade.

The Becker Lecture Musicales.

THE Becker lecture musicales, which have been given for the past eight years by Gustav L. Becker at his home studio, 1 West 104th street, for his pupils and their friends, will this season take place on Saturday afternoons from 3 to 5, instead of Saturday mornings as heretofore. This announcement, with several others, was made at an afternoon musical given by Mr. Becker at his home on Saturday afternoon. An informal program was given by Miss Ruth Wright, Miss Henrietta Barbier and Miss Clariel Banks, piano pupils of Mr. Becker, assisted by Mme. Helene Kieff-Pignol, soprano, and little Miss Esther Luce, violin. Madame Kieff-Pignol, who has a brilliant and dramatic voice, sang Curschmann's "Au Rose," and Franz's "Er ist gekommen," with fine effect, and little Esther, who is ten years old and looks younger, won much applause with two numbers.

Mr. Becker announced the formation of a class for the study of lives of the great composers, to be for children exclusively, his own pupils and those of his assistant teachers. This class will meet alternately with the regular musicales, but on Friday afternoons. The musical illustrations will be by the children themselves.

Mrs. Becker was assisted in receiving by Miss Pearl van Voorhis and Miss Edna Wilkinson. The next musical, the opening one of the ninth series, will be on November 14.

H. Brooks Day's Organ Suite.

AN interesting work is this suite, the twenty-ninth of the talented American composer, F. A. G. O., a director of the Manuscript Society and organist of St. Michael's P. E. Church, Brooklyn, N. Y. It is in four parts, consisting of a Melody in C, March in F, Romance in A flat, and Finale in C. The melody is of a sweetly pathetic nature, with chord figure in the bass. The march might be termed "marche antique," such is its general style. In the romance we find some beautiful harmonies. The finale is a brilliant piece of writing, somewhat suggestive of the Dubois Toccata, though laid out in broader lines and with difficult pedal part in certain portions.

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Greater New York.

NEW YORK, October 26, 1903.

CHE Wirtz Piano School recital enlisted the cooperation of Lillie Breng, Grace H. Stryker, Annie Tucker, Mae Symes, Adolph Roemer-mann, Gustave Wirtz and Conrad Wirtz. All the students played well without the printed sheet, with taste and expression. There were numerous novelties, pieces unknown to most teachers, an indication of the enterprise of the Wirtzes in searching for and finding useful playable music.

Mr. Wirtz opened the program with the Sonata, op. 90, by Beethoven; Gustave C. Wirtz played a brace of classics in the middle of the program, and both united in the "Peer Gynt" Suite by Grieg to close.

A noticeable thing is the faithfulness of the pupils; they begin as children, progress through that period to the teens, and so remain under the guidance of up to date instructors. The entire ground floor was taken up with interested listeners.

On the first and third Wednesdays of each month similar recitals will be given, while the children's recitals take place the first Saturday of each month, at 3 o'clock. The public is invited.

Karl Grienauer, the well known 'cellist, has returned from his hunting trip to Canada, and has opened an elegant studio at 112 Carnegie Hall, the Powers-Hoeck floor. He is busy booking engagements for his three chamber music organizations—the Grienauer String Quartet, the Grienauer Piano Trio and the Grienauer Harp Trio. Mr. Grienauer was one of the prominent factors in the success of the opening concerts of the Siegel-Cooper Auditorium, playing solos, and his trio also playing. These were their pieces:

Invitation to the Dance.....	Weber
Romance	Elgar
Zur Gitarre.....	Moszkowski
Prelude to Eve.....	Massenet
Swedish Dances.....	Svendsen

Of special interest to 'cellists is the fact that he has a number of very fine old Italian 'cellos, which can be inspected with a view to purchase, at his private address, 1291 Lexington avenue, from 10 to 12 daily.

Bernard Landino, the tenor, pupil of Miss Machin, assisted F. W. Riesberg in his lecture on "Songs of Different Nations," given at Public School 5, Fordham, a fortnight ago. He sang the following songs:

French—	
Again My Lute.....	Gounod
The Palms.....	Fauré
Italian—	
Ah, I Have Sighed to Rest Me.....	Verdi
La Serenata.....	Tosti
My Dreams.....	Tosti

German—	
Greeting	Neal
Thou're Like Unto a Flower.....	Rubinstein
Thine	Bohm

American—	
Our Life Is in Vain.....	Rogers
Love, When I Look Into Thine Eyes.....	Smith
Because I Love You, Dear.....	Hawley

There was a large assemblage, native born Americans mainly, with some Italian and Hebrew music lovers. Mr.

Landino's singing was a distinct treat, listened to with keen interest. The singer was rewarded with vigorous applause.

J. C. Conway is doing good work for the elevation of musical taste, as chairman of the Society of St. Vincent de Paul, of Brooklyn. Blanche Duffield is his wife, and the American public needs no introduction to this charming singer, who toured from Maine to Mexico with the Sousa Band. Sunday evening last Mr. Conway arranged a concert at the Montauk Theatre, in which were enlisted Rev. Henry A. Brann, D. D., lecturer; Blanche Duffield Conway, soprano; Marie Louise Gehle, contralto; Walter H. Robinson, tenor; Oley Speaks, basso, and the Schumann String Quartet—Louis Ehrke, Otto Kruell, violins; Carl Schonher, viola, and Geo. E. Clauder, cello.

Mrs. Duffield-Conway sang in truly delightful fashion, getting a double encore after her "Ah fors e lui," one of the new songs by Oley Speaks, "For You, Dear Heart." Tenor Robinson likewise won two encores, singing with much effect "Onaway, Awake," in which his high, ringing B flat was the feature. Miss Gehle sang with depth of expression, Speaks' noble bass voice never sounded better, and the trio from "Faust" for soprano, tenor and bass, with string accompaniment, made a brilliant close. Father Brann's address on Frederic Ozanam, the founder of this fine charity, the Ozanam Home for Friendless Women, was eloquent and interesting throughout, as might be expected from the priest of St. Agnes' R. C. Church.

Such concerts as Mr. Conway originates fill a distinct mission, build up character, help the people to refinement, intellectual and moral elevation, and so go toward the making of better men and women, to the glory of the Roman Catholic Church in America.

Arthur Griffith Hughes returned to New York last week, having sung throughout the summer season with marked success, in part as follows: Troy, State Street M. E. Church, July 5; Albany, First Congregational Church, July 6; Saratoga, United States Hotel, July 19; Westport, Westport Inn, July 21; Bluff Point, Hotel Champlain, July 23; Plattsburgh, Whedon Opera House, July 24; Burlington, Opera House, July 26; Middlebury Town Hall, July 27; Brandon, Brandon Inn, August 15; Rutland, Elks Club, August 14; Fair Haven, "The Maples," August 11; Lake Bomoseen, Prospect House, August 12; Boston, Steinert Hall, September 23; Providence (private) September 24; New Haven, Yale College, and Treat & Shepherd recital, October 12 and 14. He rested between on Lake Champlain, also with Mr. Sherman's party on his yacht, and at a fine home on Narragansett Bay. He was the dinner guest of Professors Ely and Fisher, of Yale University, in the large dining hall. Over 1,500 students were gathered. On Mr. Hughes' entrance he was greeted with cheers and pounding of the tables, and made a speech to the diners. Afterward he sang three songs, in the large auditorium, with its \$90,000 pipe organ, also as encore a composition of his own, "An Entreaty."

Hubert Arnold's talented and charming pupil, Silence Dales, who spent all of last season studying with him, returned in the early summer to her home in Lincoln, Neb. She is of the force of the University School of Music, affiliated with the University of Nebraska. She gave a recital at Hastings, Neb., recently, when the Daily Republican of that city said:

One of the largest and most cultured musical audiences ever assembled in the city of Hastings greeted Miss Silence Dales at the Presbyterian church last evening. Miss Dales won her way to the hearts of her hearers at the beginning of the program by her simple and charming personality, free from all mannerisms, so that the audience was in a receptive mood when she struck the first chords of the Vieuxtemps "Reverie." Miss Dales held her audience from the first to the last and was heartily encored. She reached the climax of her successful program in Max Bruch's "Scotch Fantasy," which she played with a breadth of tone and strength and sureness of technique, accompanied by an exquisite delicacy and depth of feeling seldom heard and held her audience with unbroken and intense interest.

Asa Howard Geeding, baritone, of whom this paper has in times past spoken words of praise, has removed to 56 West 104th street. He is the solo baritone of the important

First Presbyterian Church of Yonkers, where the choir is singing special numbers every third Sunday of the month, with solo quartet and chorus of forty voices. Here is the season's scheme: October, Mendelssohn's "St. Paul"; November, Gaul's "Ruth"; December, Handel's "Messiah"; January, Barnby's "Rebekkah"; February, Spohr's "Last Judgment"; March, Verdi's "Requiem"; April, Gounod's "The Redemption." There will be an orchestra of some fifteen pieces to take part in the more important numbers. The solo quartet is Mrs. Franklyn van Rensselaer Bunn, soprano; Mrs. Harry L. Reed, alto; William W. New, tenor, and Mr. Geeding, bass.

Carolyn Lowengart, of Portland, Ore., is a young singer heard recently by a representative of this paper. She has a very sweet voice, expressive, perfectly true, and abundant musical temperament. The quality is in fact the particular charm of this voice, and she has besides the power of expressing real feeling. There are singers aplenty who simulate this, but this young woman feels it, sings it, makes the listener feel the emotion in the song. She handles her voice well and is a sympathetic personality. She studies with Edward Bromberg, the basso cantante.

Christine Adler, the contralto, has resumed her place in the choir of the Church of the Divine Paternity, and has also secured a fine position in a synagogue. One of her pupils is basso Soennichsen, who is now singing in a prominent New York choir. Her studio evening musicales, as well as her annual concert, with leading artists and students, at Wissner Hall, are always well attended, and show the high esteem in which the fair singer and contralto is held.

Mrs. William S. Nelson, formerly in Carnegie Hall, is now at 1 West Fortieth street, where she has a fine large studio, with reception room. November 20 she will give a musicale, Mrs. Robert Slimmon, soprano, and basso William Harper sharing in the program.

Platon Brounoff read a paper on "The Opera of Old and the Music Drama of Wagner; Absurd Forms of Art" at the Progressive Circle of the Bronx, Saturday evening, October 24. Following this he gave instrumental and vocal selections.

Mme. Louise Gage Courtney, teacher of singing, has a studio at 251 West 111th street.

Melanie Guttman announces her removal to 502 and 504 West 151st street, phone 1109 Morningside.

Lillian Miller is now located at the Sixty-seventh street studios, between Columbus avenue and Central Park West.

Fannie Hirsch, concert and oratorio singer, is at 1240 Lexington avenue.

Mme. Lotta Harkness, medalist and Cert. R. A. M., London, is at 368 West 117th street, phone 2163A Morning-side.

Inga Hoegsbro in Denmark.

MISS INGA HOEGS BRO, the piano teacher, has decided to remain in Denmark for another year and continue her studies with Sinding and Sjögren. In February of next year she will go on a concert tour through Denmark.

While she is abroad her pupils will continue their lessons with her former pupil, Mrs. Schlicht Krull, and her former teacher, Oscar Nadeau.

Presby's Club Concerts.

FRANK H. PRESBY, chairman of the entertainment committee of the Montclair Club, had the Kaltenborn Orchestra for the opening of the club entertainments, October 19.

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CINCINNATI, October 24, 1903.

CHE new College of Music concert hall, the Odeon, is practically finished, and everything will be ready for the dedication of the new buildings by November 6, the date now set. An unavoidable delay in the arrival of some of the parts of the new organ on the stage of the Odeon was responsible for the postponement from October 31, the date originally set and announced for the dedication. A series of twelve college concerts has been arranged, six by the faculty, three by the college orchestra and chorus, and three chamber concerts by the Marien String Quartet. The schedule of concerts and their respective dates are as follows:

November 10, chamber concert; November 24, Mr. Van den Berg and Mr. Marien; December 9, Dr. Elsenheimer and Signor R. Gorno; December 22, the college chorus and orchestra; January 12, chamber concert; January 26, Mr. Seitz and Dr. Elsenheimer; February 9, Mr. Hale and Mrs. Weber; February 23, the college chorus and orchestra; March 8, chamber concert; March 22, Mr. Van den Berg and Mr. Marien; April 5, Miss Westfield, Miss Humphreys and Mr. Jahn; April 19, the college chorus and orchestra.

Besides the above series, which may be increased to twenty, the usual number of informal students' recitals will be given on successive Saturday afternoons and several evening concerts by the faculty. The first of the latter will be given by Edmund A. Jahn, baritone, and Ernest W. Hale, pianist, to be followed with a piano recital by Frederick J. Hoffman a little later.



A party is being organized at the College of Music to attend the performance of the Bostonians at Hamilton, Ohio, Monday evening. The object is principally to hear Miss Gertrude L. Zimmer and Mrs. Agnes Cain Brown, who are singing leading roles in "Robin Hood." Both young ladies received their musical instruction under Signor Mattioli at the College of Music.



Signor Lino Mattioli received word last week from J. Wesley Hubbell, who is now in Berlin. Mr. Hubbell is taking lessons alternately from Herr Lieban and Herr Rutmehl, who speak in the highest terms of the possibilities of his voice. He is devoting his time to opera repertory.



Mr. Van den Berg, director of the College of Music school of opera, met a number of applicants last week for the classification of voices. Good voices will be accepted free, and all who wish to join should be present at the first rehearsal on next Tuesday night at the college. "Der Freischuetz," by Weber, will be taken up, and the rehearsal will begin promptly at 8 o'clock.



The Orpheus Club, under the direction of Edwin W. Glover, presents its prospectus for the twelfth season. It announces among other things that "the soloists engaged and novelties selected" show that the one aim of the club

is to continue to present to its associate members only artists of the highest rank and the best class of male chorus compositions. The second concert will be devoted almost entirely to compositions new to local audiences. The concerts this season will be held in the Auditorium, Seventh and Elm streets, and the plan followed in previous years will prevail, no seats being reserved and no single tickets sold. The price, \$5 for the season of three concerts, entitles the subscriber to two tickets for each concert. The dates and attractions of the three concerts have been fixed as follows: Thursday evening, December 3, David Bispham, soloist; Thursday evening, February 11, Philharmonic String Quartet and quartet of French horns; Thursday evening, April 14, Dr. Carl Dufft, soloist. Mr. Bispham is a superb artist, having appeared in this city with the May festivals and the Metropolitan Opera Company. Dr. Dufft is a Cincinnati favorite, and frequently sang at the Apollo Club concerts. Among the more important choral works to be sung by the Orpheus Club this season are:

The Nun of Nidaros.....	Protheroe
The Storm.....	Attenhofer
Eventide	Meyer-Olbersleben
With soprano solo, strings, two horns and piano.	
The Bugle Song.....	Buck
With strings, flute, organ and trumpets.	
Defiance	Attenhofer
Soldiers' and students' chorus, from the Damnation of Faust (by request).....	Berlioz
The Sword of Ferrara (by request).....	Bullard
Idylle Mongolienne (by request).....	Stevenson
Four part songs of Schumann and Jadassohn, with accompaniment of French horns, and part songs by Sullivan, Leu, Juettner, Clough-Leigher, Gibson, MacDowell, Protheroe, Stevenson, Kremer, Dregert, &c.	



The following program was given at Dayton, Ky., by the pupils of the Kruger-Hayward Conservatory Friday evening: Piano solo, waltz (Chopin), Miss Pietro; reading "The Dream Ship" (Eugene Field), Miss Frances Love; vocal solo, selections (Franz Abt), Miss Lamb. Each number was rendered most artistically, showing much talent and fine interpretation.



The first meeting of the Monday Musical Club on October 19, in the Y. M. C. A. parlors, presented an interesting program. The schedule for the year has been mapped out as follows: October 19, Living Composers (chairman, Mrs. Hooper); November 16, Slavic Composers (chairmen, Mrs. Winkelman, Miss Curry); December 21, Mozart Memorial (chairmen, Mrs. Kean, Miss Eversman); January 18, Grieg, Moszkowski and Tschaikowsky (chairmen, Miss Schmidt, Miss Knost); February 15, An Afternoon with Mendelssohn (chairmen, Miss Nathan, Miss Loth); March 14, Celebrated Women (chairmen, Mrs. Finch, Mrs. Hall); April 18, French Composers (chairmen, Miss Paver, Miss Grant); May 19, open meeting (chairmen, Mrs. Henn, Miss Wilson, Mrs. Von Segern); June 16, business meeting and annual election.



Prof. Richard Schliewen, director of the violin department of the Metropolitan College of Music, has been honored by a re-engagement with the Hahn Festival Orchestra, which made a concert tour through the principal cities of Ohio. Mr. Schliewen was the concertmaster and soloist of the organization, to the success of which he contributed materially last season.



The Hahn Festival Orchestra, under the direction of Adolf Hahn, is just completing a concert tour of twelve Ohio cities. This orchestra is largely composed of the Symphony forces and their tour was a triumphant one.

Mr. Hahn's direction is youthful, energetic and inspiring. It shows the thorough musician and the master who can inspire his men with enthusiasm.



Miss Theresa Abraham, who has just arrived home from Paris with her parent, Mr. and Mrs. Victor Abraham, is the recipient of an offer which cannot be construed otherwise than a distinguished compliment based on real worth. Miss Abraham, who will be known to the musical world as "Theresa Marbra," arrived in New York last week, having just concluded her musical studies abroad. She, while in Gotham, sang for Manager Conried, of the Metropolitan Opera Company, and was immediately tendered an offer of a five years' contract to join the opera school of the Metropolitan Company. Manager Conried was so impressed with the ability of the young Cincinnatian that he offered her a solo role in the production of "Parsifal," which is in rehearsal. Miss Abraham has not sent her decision to Manager Conried, as her work will be most probably in concerts altogether. However, that is not determined.

J. A. HOMAN.

Augusta Cottlow in California.

MISS AUGUSTA COTTLOW opened her California tour at Sacramento on October 10, and her success will delight her admirers in the East. The following criticisms are from the Sacramento daily papers:

The Saturday Club opened its season yesterday afternoon with one of the most successive recitals in its history. The platform and organ loft of the Congregational Church were artistically decorated with greens and flowers, entire branches of roses, cut flowers, potted plants and long strings of smilax making a perfect bower for the young pianist, who charmed the large audience. Miss Cottlow's playing more than fulfilled the hopes of her admirers here. The first selection alone—the Bach Prelude and Fugue—proclaimed her an artist. She is so slight and girlish looking that one wonders where the strength comes from to bring such tones from the instrument. Her Chopin numbers were exquisitely rendered; the Zarembki number, which was entirely new here, brought forth considerable enthusiasm from the audience. The last number, the Liszt Polonaise, was a particularly brilliant piece of work and held everyone spellbound. It was noticeable that the last note had entirely died away before anyone made a move. Miss Cottlow certainly possesses the two qualifications for an artist—the artistic soul that catches the meanings of the masters, and the technic that enables her to interpret that message to her hearers. The following out-of-town ladies were guests at the recital: Miss Hodge, Mrs. A. Hodge, Mrs. M. I. King, Miss Isabelle King, Mary L. Thorpe, Mrs. M. S. Hammer, Miss Van Matre, Miss Greene, Mrs. M. H. Lapham, Mrs. F. E. Williams, Mrs. E. A. Prescott, Miss Ellis, Mrs. Mary Whitman, Mrs. E. J. Stark, Miss Leonia Hall, Miss Robertson, Mrs. Hall, Miss Lowry, Miss McMullen, Mrs. Ed Carlson, Miss Elaine Dilley, Miss Edna Burke, Helen J. Veach, Mrs. G. H. Chick, Miss Edna Powell, Miss Grace Langley, Mrs. E. F. Prescott, Miss H. Huntington, Miss B. Boyd, Miss McFarland, Miss Brown, Miss Nellie Whitman, Miss Silkes, Mrs. R. D. Scriven, Mrs. H. A. Rowley, Miss Maude Henry, Miss Fleming, Miss Levison, Mrs. G. W. Leiby, Mrs. E. C. Mack, Miss Galvin, Mrs. John Kahn, Mrs. Rafael Lopez, Mrs. Cochenour, Mrs. F. M. Dunn.—The Sacramento Union, Friday, October 11, 1903.

It is just eight years since Augusta Cottlow astonished the Sacramento public with her wonderful musical ability. She was then a little girl in short frocks. She came yesterday before the Saturday Club the finished artist and astonished all her hearers with her wonderful knowledge and interpretation of the masterpieces of the best composers. There is nothing faddy, showy or ornate about Miss Cottlow's playing. The fingers have been brought to a marvelous state of independent action and each run stands out by itself, each chord is properly balanced and each tone speaks with its proper authority. It was an excellent program, beautifully played throughout and varied to suit every taste. The Chopin numbers were probably the more familiar to the audience, and they were splendidly played, the auditors very often giving vent to their enthusiasm. The Brahms Rhapsodie, B minor, was given with much delicate light and lingering coloring. It would indeed be hard to say which number was the most popular, as they were all so wonderfully pleasing. This was the first day of the Saturday Club, and it is said that the year's program contains many such pleasing artist days, as well as a number of evenings.—The Sunday News, Sacramento, October 11, 1903.



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MINNEAPOLIS.

MINNEAPOLIS, Minn., October 23, 1903.

THE Philharmonic Club announces the first concert of the Minneapolis Symphony Orchestra (Emil Ober-Hoffer director) and Mme. Marcella Sembrich at the International Auditorium, Thursday evening, November 5. The organization is well balanced and the men have taken up the work with great enthusiasm, which assures success. The personnel of the orchestra is as follows:

Conductor—Emil Ober-Hoffer.

Concertmaster—Frank Danz, Jr.

First Violin—Claude Madden, Carl Reidsberger, Fred Will, Arthur Berg, Olof Hals, Albert Rudd, Charles Becker, T. J. Albrecht, J. A. Mason.

Second Violin—Frank Heinz, John Rodenkirchen, William S. McPhail, G. S. Schubert, Cragg Walston, Erik Outie, F. T. Sustad.

Viola—Michalet Stavenin, John Gaglehoff, Joseph Frank, Anton Dahl, John Frick.

'Cello—Carlo Fischer, Julius Blackstad, Aug. Triebel.

Bassos—Friederich von Wilmars, John Teply, E. M. Schugens, Martin Hurt.

Flutes—W. W. Nelson, P. J. Lawrence, J. Teply.

Clarinets—Oscar Ringwell, George Koehler, J. Aug. Schubert, Aug. Triebel (bass clarinet).

Oboe—Hermann Wuerz.

Cor Inglese—P. Hoffman.

Bassoon—Harry Cunningham, John Schon.

Trumpet—A. R. Morgan, William Rhan.

French Horn—Franz Baltrusch, William H. Lantz, Edward Erk, Max Matthieu.

Trombone—Robert Roeder, Ralph E. Kenny, F. McIver.

Tuba—Martin Hart.

Tympani—W. L. Faetkenhauer.

Bass Drum and Percussion Instruments—Franz Kanowski.

Harp—Miss Loretto Dellone.

Mr. Ober-Hoffer selected while in Europe this summer a large number of the standard compositions, both of a classical nature and of lighter music. The orchestra will give six symphony concerts during the season. Famous solo artists will appear at each concert. The Philharmonic Club will also present the coming season four great choral works. The first concert, Tuesday, November 17, "Paradise Lost"; Wednesday, March 2, "Samson and Delilah"; third concert, Tuesday, April 5, "Elijah," and the special Christmas performance, "The Messiah."

Miss Florence Verge will give a recital Wednesday evening, October 28, in Plymouth Church. This will be Miss Verge's first appearance since her return from Berlin. Miss Verge will have the assistance of Miss Clara Williams, soprano; Miss Jean Wakeman and Franklyn Kreiger, of St. Paul, pianists.

A large audience entirely filled the Unitarian Church Tuesday evening during the Beethoven program which

Hermann Zoch presented at his sixty-third recital. The five sonatas which Mr. Zoch played were all written in the third period of Beethoven's life, when his genius had reached its highest development. Mr. Zoch displayed great technic in the rendition of the sonatas, and the result was a decided success.

Mrs. Marsh and Miss Merrion opened the program of the faculty recital of the Northwestern Conservatory with piano duet, Mendelssohn's overture "Ruy Blas." Carlo Fischer's numbers were played with deep feeling, and he was obliged to repeat his second number after three recalls. John Parsons Beach's numbers displayed good technic, and he was obliged to respond with an encore. Clarence Marshall's numbers were well rendered.

Miss Dobyns possesses great technic and played with dignity and power. A sonata in D major for piano and cello was played with feeling and spirit by Miss Eulalie Chenevert and Mr. Fischer. Mrs. Fischer, who was to appear on the program, was ill and unable to appear; also Miss Dellone, the harpist, which was a disappointment to all.

The Apollo Club, F. M. Joyce president, F. M. Rutten vice president, I. D. Cooper treasurer, W. H. Eichman, secretary, and H. S. Woodruff musical director, are pleased to announce three attractive club concerts, which will be given at the First Baptist Church. The first concert will be given November 9, the second concert February 3, and the last concert April 15. The programs will be interesting, and the club numbers will be of high order. The first concert, November 9, Mme. Isabella Bouton, mezzo soprano, who is with the Metropolitan Grand Opera forces, will appear. Ottokar Malek, the Bohemian pianist, who comes to America for the first time, will appear with Madame Bouton. At the second concert Pablo Cassals, the Spanish violoncellist, who will be heard in a limited number of American cities, will appear; also Mrs. Anna Porteous, one of Minneapolis' favorite contraltos, will appear. For the third concert Herbert Witherspoon, basso, who has the reputation of being the greatest song singer in America, will be the soloist. With such superb artists the Apollo Club will present excellent programs and the audience will be assured of delightful treats.

C. H. SAVAGE.

A Russell Pupil in Oratorio.

MRS. ORRIE KINSEY TAYLOR, soprano, a professional pupil of Louis Arthur Russell, of Carnegie Hall, sang in the performance of Haydn's "Creation" in the Peddie Auditorium, Newark, N. J., October 18. The critic of the Evening News says this of Mrs. Taylor's work: "When Mrs. Taylor lifted up her voice her pure, strong, steady and beautiful tones penetrated to the utmost recesses of the large auditorium. Mrs. Taylor's knowledge of vocal art is so sound, her musicianship is so reliable in any emergency and her vocal resources are so ample, that there was no hesitancy or uncertainty in anything she undertook last night, and her work throughout was very satisfying."

Ratcliffe Caperton Studios.

MRS. RATCLIFFE CAPERTON was busy Saturday morning hearing voices and arranging honors for pupils at her New York studio, 827 Carnegie Hall. Mrs. Caperton has had the satisfaction of seeing the result of her untiring efforts in the success of many of her pupils. Paul Volkmann, the young tenor, who was favorably known in New York last winter, is not only a pupil but a protégé of Mrs. Caperton, to whom she gave a free scholarship for three years, and also arranged for his training in theory and instrumental music. Mr. Volkmann will sing this season with the Philadelphia Orchestra.

Another pupil of Mrs. Caperton, who is making a great success in her work is Mrs. Marie Elaine Clark, a French Canadian, who possesses not only voice, but that quality which no teacher can give and without which no singer can be a success—she has temperament. She sang at the musical festival given under the direction of Mr. Chapman at Old Orchard, Me., and the following is a criticism of her work from the Portland Press: "The concluding number of the first half of the program was a solo by Mrs. Marie Elaine Clark, of this city. This was Mrs. Clark's first public appearance in heavy concert work, though her singing has long been familiar to music lovers of Portland from her connection with the Rossini Club and the choir of the Congress Square Church. Her voice is a dramatic soprano, mezzo in quality, but of unusual range, both high and low. Her middle tones, which showed to especial advantage in later group of French songs, are exceptionally rich, full of that exquisite timbre which defies exact analysis. Her first number, 'Miriam's Song of Triumph,' demanded all the robustness which is characteristic of the modern German school of composition, and in its rendition Mrs. Clark scored a triumph which was both vocal and artistic. Her enunciation in the later French songs was exquisitely turned, and her success in the interpretation of that school was not less than in the heavy German number. She responded to encores, singing Nevin's 'Nightingale.'

A Laura Moore Pupil.

MISS DORA BOCKLIN, who is now singing under the stage name of Alice Nora, has been re-engaged at the opéra in Elberfeld, Germany. Among her roles are Mignon, Siebel, Cherubino, Aennchen, Marie in "Czar und Zimmermann," Marie in "Der Waffenschmied," the Page in "Romeo and Juliet" and Hänsel in the Humperdinck opera.

Miss Lola Beeth, of the Vienna Opera, studied with Miss Moore during the winter she sang at the Metropolitan Opera House in New York.

Maxson, of Philadelphia, Removes.

FREDERICK MAXSON, organist of the First Baptist Church, Philadelphia, has removed to 1612 Wallace street in the same city.

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PHILADELPHIA, Pa., October 26, 1903.

PHILADELPHIA is just about starting on what promises to be a musical season of much importance. While several minor concerts have preceded, the first important event, and the one which will properly inaugurate the season, will be the first symphony concert by the Philadelphia Orchestra on Saturday evening of this week, preceded by an afternoon public rehearsal on Friday. At both concerts the program will be the same, and is as follows:

Symphony Pathetic, op. 74.....	Tschaikowsky
Concerto for Piano and Orchestra, A minor, op. 54.....	Schumann
Adele Aus der Ohe, soloist.	
Concerto for Strings, G minor.....	Handel
Herman Sanby, 'cello obligato.	
Overture, Tannhäuser.....	Wagner

The advance sale of seats for the opening concerts, as well as the entire season, is very large.

A pleasing feature of the season will be the new talent that will be introduced. Paul Volkmann, a new tenor, and a singer about whose voice Director Scheel is very enthusiastic, will be heard at one of the concerts. His home is in this city and he has been heard on several occasions at recitals. The orchestra will also introduce to Philadelphia Jacques Thibaud, the young and already famous violinist, who has stirred up all Europe with his playing.

The Boston Symphony Orchestra will begin its season in this city on Monday, November 2, which will be its 112th concert in this city. An attractive program has been prepared for the occasion. The symphony will be Glazounow's No. 4, in E flat, a work which has not yet been performed in this city. The other orchestral numbers for the concert will be the "Euryanthe" overture of Weber, and an "Entr'acte Symphonique" from Bruneau's "Messidor," which is also new here. Harold Bauer, the pianist, is to be the soloist, and he will play Tschaikowsky's great piano concerto in B flat minor, op. 23, one of the most effective and oppressive things ever written for the piano. On Wednesday evening, November 4, the orchestra will give its first concert in the second series, the season being divided into two series, Monday and Wednesday night concerts.

The first concert of the season by the Kneisel Quartet will occur on Monday, November 9, at 2:45 p. m. The quartet's list of works to be given embraces the usual quota of Haydn, Mozart, Beethoven, Brahms and other well known quartets. Furthermore, Bach's Concerto for two violins and piano and a Suite for 'cello solo will be performed. The novelties will comprise Goldmark's Suite for violin and piano, E major, op. 11; a Kopelow Quartet in

G major; César Frank's Quartet in D major; Smetana's Trio for violin, 'cello and piano, G major, op. 15, and Tschaikowsky's Quartet in F major.

So much for the early instrumental concerts. Vocally Philadelphia is soon to fare equally well.

The first and only Patti concert to be given here will occur at the Academy of Music on Monday evening, November 9, and the great singer is already assured of a crowded house.

The Philadelphia Choral Society is making unusual preparations for its season, and will have as soloists Lilian Blauvelt, David Bispham, Ellison van Hoosier and Katherine Fiske. Madame Blauvelt will sing with the society on December 28, when "The Messiah" will be given at the Academy of Music, which will be her first appearance here in oratorio. "The Dream of Gerontius" will be given at the second concert on January 28, which will be the first hearing of Elgar's work in this city. Van Hoosier will sing the tenor part. The Angel's part will be sung by Mrs. Fiske, who is now touring the country with Madame Nordica. David Bispham will sing Elijah with the society in April. It will be the baritone's first rendering of this great role.

Miss Mary C. Gardiner will give a musicale at Griffith Hall on November 9, at which she will be assisted by Gertrude Abrams, contralto; Dorothy Johnston, harpist; Owen S. Fitzgerald, tenor, and Mr. Martin, baritone. Miss Gardiner is one of Philadelphia's best sopranos.

The Mendelssohn Club has announced its twenty-ninth season, which promises, in many ways, to surpass any previous season. This club was organized in 1874 as a male quartet, and in the fall of 1879 women's voices were added. Its membership at present numbers 150; forty-five sopranos, forty altos, thirty tenors and thirty-five bassos.

In the announcement for the season the club proposes to produce a work by one of our local composers, Harry Alexander Matthews, entitled "Out of the Silent Land." This is for full orchestra, chorus and tenor or soprano solo. It was written especially for the Mendelssohn Club, and will be sung at the March concert, at which the Philadelphia Symphony Orchestra will assist.

The object of its conductor and directors is to maintain a choir of select voices for the conscientious study of choral music, especially unaccompanied.

The object of the Mendelssohn Club is not only to sing well collectively, but to make each member a better and a

more artistic singer. Its concerts are quite as attractive to music lovers as those of the symphony societies, and its subscription is second only to that of the Boston Symphony Orchestra.

This club's influence in choral music can scarcely be estimated. For many years it has been the pattern upon which all our other choral societies have been modeled. It has also been instrumental in stimulating composition among our local composers, and scarcely a season passes but one or more works of importance appear, written especially for this organization. This is a fact of great significance and should not be lost sight of in estimating the musical importance of the society.

Its rules bearing on active members are most stringent, and are rigidly enforced without consideration of the individual's importance as a singer.

At the present time the membership is complete, and there are a great many applicants waiting an opportunity to join. This fact does not interfere with others making application, as the last person who applies may be the first selected to fill the vacancy, providing Dr. W. W. Gilchrist's report is of a nature to justify the board of directors in giving precedence to the application.

The Mendelssohn Club should have the support and encouragement of all Philadelphians interested in good music. Its work is always of a high order, and its influence is decidedly beneficial.

Ottokar Malek in Chicago.

OTTOKAR MALEK will give his first recital in Chicago Sunday evening, November 29, at the Studebaker Theatre. The concert was originally announced to be given at the Fine Arts Music Hall, but the change is made owing to the increased seating capacity of the theatre. Malek's program, as arranged, will be one of the most attractive embraced in his large repertory. As in Kubelik's concerts here, there is a strong Bohemian interest in Malek's appearance. Malek will be the third pianist of note to appear in Chicago within the week of November 22.

Miss Mary Hallock's Lecture.

ON Miss Mary Hallock's musical talk on the "Pulse Origin of Rhythm," delivered in Carlisle before the Euridice Club, on the evening of October 16, the Carlisle Daily Herald says:

"That Miss Hallock succeeded in holding the attention of her audience throughout the exposition of her somewhat difficult subject is conclusive proof not only of the power and value of the theory and of her presentation of it, but as well of her own most charming personality."

Ruby Gerard Braun.

THE violinist, Ruby Gerard Braun, played at Plainfield, N. J., last week, and she will fill two engagements, in Elizabeth, N. J., November 4, and Newark, N. J. (with the Philharmonic Orchestra), November 5.

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LEON L. RICE, tenor soloist at St. Andrew's Memorial Church, Detroit, Mich., is arranging a series of organ recitals at Christ Church, Amherstburg. Among the organists who will furnish the programs for the series are H. P. C. Stewart, Francis L. York, G. Arthur Depew, Newton J. Corey and Evariste Pepin.

October 15 the pupils of the Southern School of Music gave a recital in the hall of the school, Augusta, Ga.

Mrs. F. G. Beatty gave a pupils musical recital at her home on Conaway avenue, Nevada City, Cal., September 29.

Prof. D. W. Boland gave a recital at Fournier's Academy, Eau Claire, Wis., October 15. He was assisted by Miss Agnes Mason, pianist.

Miss Eda Gockel, Glen O. Friermood, Clarence Klenk, and William Gussen are teachers in the Birmingham (Ala.) Conservatory of Music.

Alfred R. Barrington gave a recital October 12 at his studio in the Y. M. C. A. building, Columbus, Ohio, assisted by Miss Emma Ebeling.

At the Kowalski studio, Erie, Pa., a recital was given October 9, by Emmet Lennon, a Chicago pupil of Mr. Kowalski, assisted by Miss Emily L. Thomas.

The teachers of South Kentucky College gave a recital at the Christian Church, Hopkinsville, Ky., October 9. Miss Kilbourn, Miss Donaldson and Miss Robold were the soloists.

An organ recital was given in York, Pa., Friday, October 8, by Prof. Herbert Oldham, of Annville, Pa., assisted by a pupil from Lebanon Valley College, who rendered several vocal selections.

Mrs. Ruth Mellott gave a pipe organ recital at the Calvary Lutheran Church, Springfield, Ohio, October 4, assisted by Miss Ebbie Moyer, Messrs. Duncanson, Rice, Kiefer and Craver, male quartet, and the church choir.

Stevenson (Conn.) people enjoyed a song and piano recital given recently by Miss Mary Lounsbury, Miss Florence Francis and Miss Florence Fancher, of Stamford. A large audience was present and listened with pleasure to the entire program.

Charles R. Hargreaves has accepted the position of tenor in the Woodward Avenue Baptist Church, Detroit, Mich. Mr. Hargreaves recently returned to Detroit from New York, after a three years' course of study there, during which time he also sang in the choirs of St. Paul's, the Transfiguration and All Angels, and became a member of the Musical Art Society and the Mendelssohn Glee Club.

A musicale was held October 5 at the home of Prof. and Mrs. McIntosh, 37 Jay street, Ogdensburg, N. Y.,

the program being given by Charles De. V. Hoard, Miss L. Matt, James Westbrook, Miss Mary Paquette, Miss Stearns, H. G. Owen and A. E. Dumenchel.

A recital by pupils of Frederic G. Beerman was given in Mr. Beerman's studio, 22 Jefferson street, Muskegon, Mich., October 24. Mr. Beerman was assisted by W. G. Fransee, violinist.

An inaugural organ recital will be given in Temple Beth El, October 29, by Frederick Alexander, organist and musical director of the temple. A chorus of professional singers will assist.

Miss Hemingway will give a series of pupils' recitals at her studio in the Gilbert, Grand Rapids, Mich. The first one will be by Miss Julia Sweeney, assisted by one of Miss Hemingway's younger pupils, Verner Weaver.

A musicale was given in St. John's Lutheran Church, Steelton, Pa., by Miss Emma Meser, G. Hoffman, M. H. and C. L. Scott, Russell Rupp, Mrs. J. B. Odell, Miss Florence Daron, Miss Roland, H. F. Lewars, Miss Carrie Shunk, Rudy Alleman and Miss Olive Eckert.

The first of the musicales to be given this winter at the Congregational Church, Clinton, Mass., was held October 9, under the management of Mrs. W. W. Jordan. The artists participating included the Mozart String Quartet, Ernest L. Smith, Harrison G. Taylor, Carl Ericson, Ralph Lyford, Miss Harriet E. Dougherty and Otto E. Lewis.

The Lyre School of Music gave the first concert of the autumn at the Academy of Music, Haverhill, Mass., Thursday evening, October 22. Quimby's Orchestra, the Beethoven Quartet, Joseph Goudreault, tenor; F. A. Varney, baritone; Miss Edith Ellis, soprano; F. Clayton Record, violinist, and Frank Colten, accompanist, appeared in a program of popular and classical numbers.

Miss Florence Vincent announced a piano recital to be given by her pupil, Miss Millie Yorker, early in October at Lapeer, Mich. Miss Yorker presented a classical program and was assisted by Mrs. Charles H. Clements, contralto, of Detroit. Miss Yorker goes to Ann Arbor to give her attention to music under the instruction of Albert Lockwood, of the University School of Music.

Frederick Howard, dean of music, prepared the program for the dedicatory concert of the new Drake Conservatory of Music at Des Moines, Ia., said to be the largest and finest, with the exception of two, in the United States. The new conservatory of music contains thirty-five sound proof practice rooms and the structure is fireproof. Miss Groves, Miss Jones, Mr. Howard, Miss Adler, Miss Newell and Mrs. Stanley gave the program.

The choir of the Sacred Heart (Jesuit) Church, of Denver, Col., is this season in charge of William D. Russell, a capable musician and conductor, who, besides wielding the baton, will be the solo bass. Mrs. Russell has selected for the other soloists: Soprano, Madame May Rhodes; alto, Mrs. William Hackler; tenor, Charles A. Browning; organist, Miss Grace Harrigan. Special attention will be given to the Vesper programs.

Work at the Columbia Conservatory of Music and Art, Aurora, Ill., is progressing in a highly satisfactory manner. The enrollment of students is already as large as was expected for the entire term. Two or three members of the faculty are not yet at work, among them being Prof. Frank Baird, who is still traveling in England, and will return about the middle of October; and G. B. Den-

ney, who is engaged in Chicago until about the same time.

Mrs. Charlotte Gaines has been re-engaged as soprano soloist in the Jefferson Avenue Presbyterian Church, Detroit, Mich., and Frederick D. Lyon as baritone.

One of the most desirable church choir positions in Detroit, Mich., that of contralto in the Woodward Avenue Baptist Church, has been secured by Miss Ella M. Daker.

The piano pupils of Miss Edith Hansen, with Miss Helen Paul as vocalist, gave a recital at the home of Miss Hansen, Chestnut street, Massillon, Ohio, October 7.

Miss Myrtle Rosalyn Davis, a pianist and composer, gave a successful concert September 18 at the M. E. Church, Clinton, Ind. Miss Davis played a rhapsodie, one of her own compositions. Miss Francesca Collins, an assisting pianist, performed numbers by Schubert and Leschetizky. Master Nat Hillman, a boy soprano; Walter Spicer, baritone, and a small orchestra directed by Robert McLain, assisted in presenting an interesting program.

Among the violin pupils of Alexander Stewart who took part in the program at their orchestral concert at the Unitarian Church, Oakland, Cal., October 2, were (solos played by violins in unison) Miss Gertrude Hibberd, Miss Fannie Lawton, Miss Mina Clarke, Miss Lillie Chrestoffersen, Miss Isabel Seal, Miss Harriet Huggins, Miss Carrie Bright, Miss Sydney Miller, Miss Winnie Bruce, Miss Helen Sutphen, Clay N. Burrell, Charles H. Blank, Vere Hunter, Ray Rugg, Edwin Duval, Fred Seifert and M. Lytjen.

Miss Gay Jennings, at the request of many friends, will give a musical recital at Hegary's Opera House, Moberly, Mo., on the evening of October 30. She will be assisted by her sister, Miss May Jennings, contralto; Miss Bertha Hornaday, Fort Scott, Kan., pianist; Miss Ruth Bassett, pianist, and Miss Emaline Gerken, Hannibal, Mo., accompanist. Misses Hornaday and Bassett are post graduates of the music department in Hardin College, Mexico, and pupils of Prof. Arnold E. Guerne. Miss Gerkin is a post graduate of the music department in Christian College, Columbia, and a pupil of Miss Caroline V. Kerr.

The first recital of the present season by Mme. Dora Wiley-Tennis and her pupils, has recently been given at Bangor, Me. Madame Tennis has a large class, including Mrs. Guy Butler, Old Town; Mrs. F. O. Byther, Mrs. Warren Cobb, Mrs. Edythe Swan Cosmey, Mrs. Frank Morrison, East Corinth; Mrs. William Mitchell, Mrs. F. Marion Simpson, Mrs. Harry Smith, Old Town; Mrs. F. H. Silsby, Amherst; Mrs. J. H. Wetmore, Lincoln; Mrs. T. P. Wormwood, Miss Agnes Additon, Miss Nellie Campbell, Miss Minnette Chick, Miss Elizabeth Dolley, Miss Grace Davis, Miss Esther Greenstein, Miss E. Florence Gary, East Bangor; Miss Maude Gould, Old Town; Miss Marion Gatchell, Miss Blanche Inez Haskell, Miss Cleora Haney, Miss Florence Luce, South Newburgh; Miss Kathryn McCune, Miss Mildred McNeil, Miss Katherine McGrath, Miss Bertha Ormiston, Miss Marion Palmer, Miss Helen Peavey, Miss Sara Shorey, Miss Bessie N. Temple, Miss Eva Towle, Old Town; Miss Ada E. Varney, Miss Lillian Washburn, Exeter; Edward Brown, Minneapolis, Minn.; Charles J. Bernstein, Willis P. Gray, O. J. Gatchell, Master Louis Gatchell, Bertie Johnson, James Leith, Albert Lamb, George Parker, Harold Palmer, Samuel Rogers, Timothy Shine. A second concert will be given in December.

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CHE Korthauer Music Study Club met for the first time October 19 at Toledo, Ohio. Musicales are given once a month. The members of this organization are Miss Tonsmeier, president; Miss Margaret Pluck, secretary and treasurer; Mrs. H. C. Philipps, Miss Bertha Paine, Miss Edith Hand, Mrs. Rydman, Miss Gertrude Barfield, Miss Cornelia Wilson, Miss Jessie Ross, Miss Clara Anderson, Miss Alice Tobey, Miss Alma Loos, Miss Grace Weier and Mrs. E. M. Disler.

The Symphony Society, of Washington, D. C., is planning its fall work with Reginald de Koven as director.

The membership committee of the Matinee Musical Club met at the residence of Mrs. Fauvre, 28 West North street, Indianapolis, Ind., October 20.

The first concert of the season by the Westport (Conn.) Musical Society was held at the residence of Mr. and Mrs. A. S. Hurlbutt early in October.

Regular meetings of the Middletown (N. Y.) Choral Society have begun, and work on Gaul's "Holy City" will be taken up. Rev. Walter Rockwood Ferris is musical director.

A new club at Vincennes, Ind., is the Ladies' Saturday Afternoon Music Club. The club is composed of the leading musicians of the city, and during the winter will engage a number of prominent musicians for concerts.

The Schumann Club, of Janesville, Wis., has arranged for two piano recitals to be given November 3 and 10. The first by Miss Dela Thal, a teacher in the Bush Conservatory, Chicago; the second by Howard Wells, of Chicago, pianist.

A new chorus is to be formed in Springfield, Mass., under the direction of Arthur H. Turner, organist and choirmaster at the Church of the Unity, for the study of such lighter works as do not fall within the scope of the festival society or the Orpheus Club. This new society will in no way conflict with the choruses already in existence.

The works taken up at first will be quite easy and simple, such as "The Erl King's Daughter," by Gade.

The Wabash Musical Club was entertained recently with a program by Marion (Ind.) singers. Miss Margaret Drew, of Lagro, acted as pianist. The program was in charge of Prof. Carlile Tucker, of Marion. The soloists were as follows: Ed Genung, Mrs. Gibbs and Miss Margaret Drew.

The Matinee Musical Club, of Austin, Tex., has decided to add an associate membership list this year. The officers for the ensuing year are Miss Lizzie Rutherford, president; Miss Susie Mood, secretary; Miss Lula Bewley, corresponding secretary; Mrs. Eugene Haynie, treasurer, and Mrs. H. Guest Collins, librarian.

The program by the Philathea Society of the Baptist Church, Cohoes, N. Y., was given October 14, by a quartet consisting of Miss Eva Pilling, Miss Jessie Hallenbeck, Arthur Stone and William McCready. They were accompanied by Harry McCready. Miss Eleanor Lance, of Schenectady, a well known violinist, also took part.

At Bath, Me., October 6, the annual meeting of the Mendelssohn Club was held, when the following officers were elected for the ensuing year: President, George W. Dean; vice president, William Robbins; secretary, Miss H. Emma Magoun; treasurer, Arthur Brown; accompanist, Mrs. John Shaw; conductor, N. L. Mower, of Auburn.

The Woman's Club met October 5 at the home of Mrs. De Garmo, Ithaca, N. Y., about fifty members being present. Following the business session a Mendelssohn musical was given. Mrs. A. B. Eadie gave a talk on the life and work of Mendelssohn, after which Miss Anne McCormick played and Mrs. Eric Dudley sang, accompanied by Miss Dayton.

This season's initial meeting of the Women's Choral Club, Houston, Tex., was characterized by a gratifying show of interest in the coming year's work. The officers of the club for this year are: President, Mrs. William

Hinds Kirkland; vice president, Mrs. M. C. Culpepper; secretary, Mrs. Herbert Roberts; treasurer, Miss Bessie Warner; musical director, Mrs. E. B. Parker; accompanist, Mrs. C. E. Oliver.

While it is not definitely settled, there is every reason to believe that the Orpheus Club, Columbus, Ohio, will choose the opera "Pinafore" to be rendered at its second entertainment this season. The opera has been given by local talent before, but it has been so many years ago that the music will practically be new to most of the patrons of the club. The cast has not been decided upon, but there is plenty of material from which to choose and no time nor expense will be spared to put the piece on well.

The Palestrina Choir, of Harrisburg, Pa., has recently been strengthened by the addition to its chorus of some good voices, and the enrollment is now about as large as is desirable. The choir has Brahms' "Song of Destiny" well in hand, and good progress has been made with Palestrina's "Papal Marcelli Mass." F. C. Martin, who directs the choir, announces that in addition to the works already chosen the second part of Bach's "Christmas Oratorio" and Orlando Lasso's "Timor et Tremor" will be sung at the December concert.

The local musical season at Dayton, Ohio, was formally opened with the reorganization of the Philharmonic Society on October 13, and work was immediately begun by the society for the season's musical events. The society this year has some interesting plans. The new director is Prof. W. W. Lanthurn, organist and choirmaster of Christ Church. The following are the officers of the society: J. A. Wortman, president; H. H. Prugh, vice president; Miss Dorothy Feight, secretary; G. B. Printz, treasurer; W. W. Lanthurn, director; music committee, Rev. Charles G. Reade, Mrs. C. I. N. Peters, O. E. Wright; orchestra committee, N. Heidelberg, John V. Lytle, Lou J. Latin; librarian, William G. Zwick.

The Choral Union of North Attleboro, Mass., held its annual meeting and election of officers October 7 in the studio of Miss Corinne Herard in Anawan Block, when the following officers were elected: President, Howard C. Saunders; vice president, John Sinclair; secretary, Raymond M. Fay; treasurer, George L. Jillson; other members of the executive committee, Miss Ada Rhodes, Mrs. Bernice Hatch, Miss Corinne Herard, George G. Wheeler, Frank Ricketts, Edward M. King, Miss Emily L. Barden and Mrs. Percy Fisher. The union expressed its confidence in Dr. Jules Jordan, of Providence, as a director by engaging him for the third year of the organization's existence. The same compliment was paid to Edward S. Roberts, of Providence, who was chosen as accompanist for the third time.

The Musical Club, of Malden, Mass., is an organization composed of ladies prominent in the smart set of that city. The club has just given the first of a series of six morning recitals. During the past year the club has grown considerably, and the future is very bright for the organization, financially and musically. The officers are: President, Mrs. Elmore E. Locke; vice president, Miss Clara M. Shute; secretary, Miss Gertrude E. Gifford; treasurer and business manager, Miss Sarah Drake; executive committee, Mrs. Charles T. Foster, Miss Helen F. Turner, Mrs. George W. R. Harriman and Miss Zelma Daniels; librarian, Mrs. Charles T. Foster; committees—vocal, Miss G. M. Foss; piano, Mrs. H. P. Ballard and Mrs. F. L. Locke; string, Miss Mabel McKechnie. Mrs.



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Howard A. Carson, former president of the club, recently gave a reception to the officers and active members of the club at her home, 79 Glenwood street, Malden.

The first meeting of the Choral Union, of Taunton, was held Wednesday evening, October 21. Mendelssohn's "Elijah" will be studied and the oratorio will be presented at the first concert under the direction of Dr. Jules Jordan, of Providence, R. I. This year's chorus is to number 150 voices.

The Orpheus Club, of Oskaloosa, Ia., has been organized with a membership of forty. The mayor of the city, J. C. Williams, is president, Mrs. Maud Crosby Hoffman is vice president, Mrs. Louise C. Brown is secretary and treasurer and Mrs. Florence Hyde Hull, musical director. During the season three concerts will be given. Gaul's "Holy City" will be sung at Christmas, Liszt's "Saint Elizabeth" at the Lenten concert, and Haydn's "Creation" at the May festival. Mrs. Hull, the director, holds the same position with the Musical Club at Sigourney, Ia. These clubs will unite in the concerts for this year. A meeting of the Sigourney Club was held October 19 at the home of Mrs. Johnson. Mrs. Hall, the director of both clubs, formerly resided in New York.

Here are the programs for the meetings this season of the Ladies' Musical Club, of Taunton, Mass.: November 10—Review. Program committee, Mrs. Rhodes, Mrs. Hodgman, Miss Pierce. Refreshments, Miss Reed, Miss Emery. Printing, Miss Hayward. December 8—Tschaikowski, Symphony and songs. Paper, "Russian Music," Mrs. Davol, Mrs. Mason, Mrs. Washburn, Miss Crandell. January 12—"Women Composers," paper, Mrs. Paige, Miss White, Miss Pierce, Miss Bonner. January 26—Richard Strauss, "Enoch Arden." Songs. Paper, "Richard Strauss," Mrs. Hodgman, Mrs. Rhodes, Miss Southwick. February 16—Beethoven Symphony. Brahms' Songs. Paper, Mrs. Williams, Miss Dean, Miss Hayward. March 1—Liszt-Franz Ries. Fire and Water Music. Paper, biographical, Mrs. Barker, Mrs. Wilbar, Mrs. Abbott, Miss Burbank. March 22—Suite, Margaret Lang, "La Petite Cavalier." Overtures. Irish and English songs. Paper, "Irish Music," Mrs. Park, Miss Bonney, Miss Hodges, Miss Townsend. April 12—"Music of Nature," paper, Mrs. Beers, Miss Reed, Miss Watson, Miss Emery. May 3—"Midsummer Night's Dream," Mrs. Hubbard, Miss Leach, Mrs. Gardner, Miss Kingman.

The year book of the Ladies' Music Club, Topeka, Kan., has been received. The officers for 1903-1904 are: President, Miss Ellen Parkhurst, 1033 Central avenue; honorary president, Mrs. John W. Hardt, South Haven, Mich.; vice president and corresponding secretary, Mrs. Frank P. MacLennan, 1019 Topeka avenue; secretary, Mrs. William Macferran, 624 Taylor street; treasurer, Mrs. Sadler J. Hodges, 216 Tyler street; librarian, Miss Charlotte Parkhurst, 823 Topeka avenue; federation secretary, Mrs. Charles Giedd, 104 Greenwood avenue. The active mem-

bers are Miss Ruth Collins, Bethany College; Mrs. W. G. Dickie, 1262 Van Buren; Mrs. L. S. Ferry, 1419 Topeka avenue; Mrs. Frank H. Foster, 105 Greenwood avenue; Mrs. J. W. Going, 909 Topeka avenue; Miss Mary Harrison, 1243 Western avenue; Miss Irene Horner, 832 Tyler street; Mrs. J. W. F. Hughes, 304 Greenwood avenue; Mrs. Laura Taylor Hughes, Oakland; Mrs. Charles Kleinhans, Grantville; Mrs. J. A. Kleinhans, 827 Quincy street; Miss Emilie King, 506 Topeka avenue; Miss Helen Otis, 1213 West Tenth street; Mrs. George W. Parkhurst, 823 Topeka avenue; Miss Jean Parkhurst, 909 Tyler street; Mrs. Geo. Stoker, 1208 West Sixth street; Mrs. Frank S. Thomas, 401 Fillmore street; Miss Helen Thompson 401 Harrison street; Mrs. Ralph Valentine, 512 Buchanan street. Ten programs—Schumann, his life and works—with explanatory readings and comments by Miss Ellen Parkhurst, are to be given October 14, November 11 and 18, December 9, January 13 and 27, February 10 and 24, March 10 and 24; October 28, Shakespeare in music; November 25, a public concert; April 14, an evening meeting, and May 12 and 26, Chopin-Tschaikowsky complete the programs for the season.

The Wednesday Club, one of the oldest amateur woman's musical clubs in the United States, began its twenty-second season on October 21 in Fahnestock Hall, Harrisburg, Pa. The officers of the Wednesday Club for the season 1903-1904 are: President, Mrs. George R. Fleming; vice president, Mrs. T. B. Angell; secretary, Miss Calder; treasurer, Miss Eliza McCormick; leader of chorus, Mrs. E. J. Decevee; permanent librarian, Mrs. H. B. McCormick; program committee, Mrs. A. P. L. Dull, Mrs. Wilbur F. Harris, Mrs. David Fleming, Miss Worley, Mrs. George R. Fleming, president, and Mrs. Angell, vice president. For convenience in arranging the working musicales the active members are divided into two divisions. The working privileged members, while not under obligations to do regular work, are called on from time to time to take part in the programs: Active members—first division, instrumentalists, Miss Sarah Wister Boas, Miss Helen Boyd, Mrs. A. P. L. Dull, Miss Eleanor Foose, Mrs. H. B. McCormick, Mrs. John W. Reily, Mrs. Wood; vocalists, Mrs. Roy G. Cox, Miss Helen Espy, Mrs. E. Z. Gross, Mrs. Wilbur F. Harris, Miss Seaman, Miss Wallace; second division, instrumentalists, Miss Bashore, Mrs. David Fleming, Mrs. A. Boyd Hamilton, Jr.; Miss Heck, Miss MacDowell, Miss Raylor; vocalists, Mrs. Angell, Mrs. Decevee, Miss Mowry, Miss Reily, Miss Torrington, Miss Worley. Working privileged members—instrumentalists, Miss Cameron, Miss Emily Dock, Mrs. G. R. Fleming, Mrs. Huntingdon, Miss Eliza McCormick, Mrs. J. V. W. Reynolds, Mrs. Frank R. Schell; vocalists, Miss Calder, Mrs. Guy H. Davies, Miss Dull, Miss Graydon, Miss Hess, Miss Nancy S. Shenk. The dates and plan of work for the musicales of the Wednesday Club for 1903-1904 are: General musicales—Wednesday, November 4, 1903, piano recital; December 16, 1903, miscellaneous; Feb-

ruary 3, 1904, organ recital, Miss MacDowell; Wednesday, March 16, 1904, choral concerts. Working musicales—The topics for the four musicales from November 18, 1903, to January 20, 1904, will be music in the United States as represented in the several musical centres; Wednesday, October 21, 1903, miscellaneous; November 18, 1903, Chicago; Wednesday, December 2, 1903, Baltimore and Pittsburgh; January 6, 1904, New York and Philadelphia; January 20, 1904, Boston; February 18, Grieg; March 2, Sindzing, and Von Fielditz; March 30, Woman Composers; April 13, 1904, MacDowell.

Mrs. Mary C. Weed.

A NEWCOMER in the local concert field is Mrs. Mary C. Weed, whose efforts have met with distinct success. A recent appearance in Meriden, Conn., brought forth the following comment:

"The hit of the evening was made by Mrs. Weed. Even intimate friends who had not heard her sing recently were astonished at the progress made. Mrs. Weed is studying under J. Jerome Hayes, of New York, and she is one of his most promising pupils, splendidly illustrating his methods.

"Mrs. Weed has a rich, full soprano voice of wide range and is at her best in brilliant operatic work. Last evening she scored an immense success in her dramatic and finished rendition of the 'Glee Maiden,' from the opera 'The Red Hussar.' As an encore she sang 'Swallows.' Her final selection was an Italian song, 'Se Saran Rosa,' which was exquisitely rendered and made a most favorable impression.

"Mrs. Weed is doing some concert work in New York, and did she care to take up opera would undoubtedly be a decided success, as her voice is not only strong but musical and flexible."—Meriden (Conn.) News.

The Carl Organ Concerts.

WILLIAM C. CARL has completed arrangements for his annual autumnal series of free organ concerts in the First Presbyterian Church, Fifth avenue and Twelfth street, New York. His programs will prove to be of educational as well as of novel interest. At the first concert Mr. Carl will produce the new Organ Concerto by Horatio Parker, it being the initial performance here. The entire program will be devoted to the works of American composers. Bach and Handel will make up the program for the second recital, music of Great Britain for the third and fourth and last, planned in commemoration of Berlioz's centenary, will include only works by French composers. The dates of the recitals are Tuesday evenings, November 10, 17, 24 and December 1.

At the first recital the choir of the Old First Presbyterian Church, composed of sixteen solo voices, will sing Mr. Carl's Centennial "Te Deum."

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ARTHUR HARTMANN IN LONDON.

NO new violinist in recent years has more completely conquered London than Arthur Hartmann. This paper has already published much that has been written about him there, but as the verdict of London is so important in the musical world today, and as so many remarkable things have been written about Hartmann there that have not yet been reproduced in these columns, and hence are unknown to the musical world at large, we herewith publish some of them:

CRITICISMS OF FIRST CONCERT, LONDON—ARTHUR HARTMANN.

On Monday evening this young violinist gave his first concert in London. He has come here quite unheralded by réclame of any kind, and consequently one listened to him without prejudice.

I have no hesitation in saying that as far as one can judge from a single concert Arthur Hartmann is a violinist of extraordinary gifts. He does not take his stand on his powers of virtuosity, but is an artist in the complete sense of the word.

Amazing technic he has. He displayed it in the cadenza of the first movement of Tchaikowsky's Concerto in D, and in Nachez's "Danse Tzigane." But he does not rely on mere technic. He has breadth and virility of musical conception; he has emotion—which has to be eliminated from the Kubelik school of playing, for emotion is the foe of mechanical perfection; he has fine tone and a keen sense of intonation; and that genuine artistic individuality without which even these gifts will not place an artist on the highest plane.

Frankly, I have heard no artist since Ysaye who so completely satisfied me; and as Hartmann is still quite young he ought to rise to great heights.

He has my sincere thanks for his choice of concertos. The Tchaikowsky work is not very grateful for the solo instrument, but it has points of interest.

The Lalo Concerto (not to be confounded with the well known "Symphonie Espagnole") is a composition of real musical interest. The first movement in particular is far above the conventional concerto cut, and through the whole composition runs a vein of poetry which would often have led to its performance if the work had not been so difficult for the violin, so exacting to the soloist's musicianship, and so unfavorable to egotistic virtuosity.

Arthur Hartmann is to give a recital next Wednesday afternoon,

and I advise my readers to hear him.—The Musical Standard, London, April 26, 1903.

A NEW HUNGARIAN VIOLINIST.

Last evening at St. James' Hall, London, a new Hungarian violinist, Arthur Hartmann, achieved a great success at an orchestral concert conducted by Dr. Cowen. In the concertos of Tchaikowsky and Lalo, M. Hartmann displayed many excellent qualities besides mere showiness. He has a full, round tone, breadth of style and a most accurate intonation, and these, added to his American training in making the very best of his talents, should carry him far into the rank of popular performers.—The Glasgow Evening News, April 22, 1902.

A NEW VIOLINIST.

On Monday last, at St. James' Hall, another new violinist made his appearance before the London public.

This latest addition to our already long list of instrumentalists is M. Arthur Hartmann, who, though he has been studying for several years in America, is, we understand, of Hungarian nationality, and has recently been playing with much success in Berlin and other continental towns.

The newcomer, who is said to be only one and twenty, was heard on Monday in association with a full orchestra, conducted by Dr. Cowen, and, it is satisfactory to add, gained a distinct and emphatic success.

M. Hartmann was announced to play two concertos and a couple of shorter pieces, commencing the list with Tchaikowsky's Concerto in D major, op. 35, dedicated to Bodsky.

From a technical point of view the work is an exacting one, but its requirements were fully met, and the violinist gave, indeed, a remarkably fine performance of it.

M. Hartmann displayed a full, pure, broad tone, unerring accuracy of intonation and brilliant powers of execution, and underlying all this intellectual grip and apprehension. Each movement of the work was played with remarkable power and refinement, yet with all the ease and composure of a finished artist. He won the complete approval of the audience, and at the close of his task the applause was loud and long sustained. The other concerto undertaken was the one in F by the French composer, Edouard Lalo. Of this also, both from an aesthetic and a technical point of view, the interpretation was very satisfactory, the manipulation of difficulties of the work being surmounted with comparative ease, while its structure was brought out with great clearness and effect. The warm, sympathetic quality of the violinist's tone was well shown in Faure's Berceuse, which was rendered with much refinement and charm,

and a "Gipsy Dance," by Nachez, was given with so much spirit and certainty that the audience insisted on an additional piece. The début of M. Hartmann, in short, was highly successful, and his next appearance, fixed for the afternoon of Wednesday next, will be awaited with interest.—The Queen, London, April 26, 1903.

SECOND RECITAL.

At his second violin recital in St. James' Hall this afternoon Arthur Hartmann deepened the very favorable impression he made on his first appearance. In Vieuxtemps' Concerto in D minor, as well as in Bach's unaccompanied Prelude and Fugue, he triumphed over all technical difficulties.

His tone and intonation are perfect, and altogether he is worthy of a place in the front rank of eminent violinists of the day.—The Standard, London, May 1, 1902.

The favorable impression made by the new violinist, M. Arthur Hartmann, on his first appearance, was confirmed at his second recital on Wednesday afternoon. Mr. Hartmann is, indeed, a player of very fine calibre; with complete mechanical mastery over his instrument he combines the intellectual power and the artistic instincts which together constitute the musician.

His style is a very individual one—it's grave dignity suggests the mature artist rather than the player of only twenty years, and this and a certain incisiveness of phrasing give his playing a classic character, which appeals very strongly to the cultivated listener. As we hoped, Mr. Hartmann included in his program on Wednesday one of those great classic compositions which test a violinist more, perhaps, than any modern work. The work in question, Bach's Prelude and Fugue in G minor, was very finely played.

The Prelude had not the spiritual beauty of some renderings we have heard, but the reading was a powerful and an interesting one. The Fugue was played with impeccable clearness and precision, while none of the satanic element which lurks in Bach's more intricate violin music was lost.

In the Vieuxtemps Concerto in D minor Mr. Hartmann was equally successful. The Introduction and the Adagio Religioso gave him an opportunity for some broad playing, which was tinged with a noble but always temperate melancholy, and the Finale had all the requisite spirit and fire. Halvorsen's "Veslernoy"—a little piece of the dreamy and tremulous nocturne order, and Guiraud's "Rondo Caprice," in which the player's brilliant execution had full scope, completed a program which was conspicuously moderate in length.—The Topical Times, London, May 5, 1903.

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